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# Reaping the Bounty

at JPR's 14th Annual Harvest Celebration & Wine Tasting

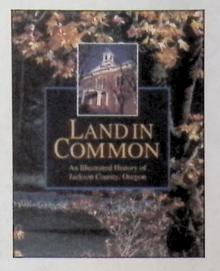
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# Oregon history... we have it covered.

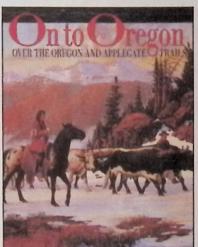
Land in Common: An Illustrated History of Jackson County, Oregon.

Lavishly illustrated with memorable photographs from a century of life in Jackson County, Land in Common will delight young and old, newcomers and native Oregonians alike. From the American Indans who once inhabited the Rogue Valley to the orchard barons who found "gold" in the valley's fertile earth to the World War II soldiers who turned the Agate Desert into a sprawling city, Land in Common will open your eyes to the women and men whose roots still run deep throughout this land. Published in partnership by the Mail Tribune, Rogue Federal Credit Union, and the Southern Oregon Historical Society.



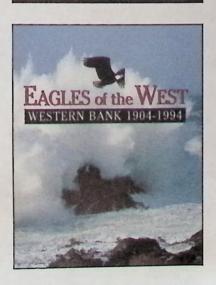
# On to Oregon Over the Oregon and Applegate Trails

This special publication by the Southern Oregon Historical Society celebrates the Sesquicentennial (150th anniversary) of the Oregon and Applegate trail experience. On to Oregon traces the history and hardships of the trails and captures the spirit and perseverance of Oregon's first settlers in a series of articles using dramatic photographs, maps, and diary passages. On to Oregon is a colorful and educational introduction to one of the most important periods in Western history.



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Juan Pons performs the title role in the Metropolitan Opera's production of Rigoletto December 17 on Classics & News.

#### ON THE COVER

Photo by Eric Alan

Many thanks for your generous support during the fall fund raising marathon!

- the JPR staff

The JEFFERSON MONTHLY Vol. 18 No. 12 (ISSN 1079-2015) is published monthly by the Jefferson Public Radio Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Application to mail at Second-class postage rates is pending at Medford, OR. The JEFFERSON MONTHLY is provided by the Jefferson Public Radio Listeners Guild as a service to its members, those who contribute \$40 or more annually. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:
Editor: Paul Westhelle
Editorial Assistant: Russ Levin
Production: Impact Publications
Artscene Editor: Miki Smirl
Poetry Editors: Vince & Patty Wixon
Printing: Apple Press

# JEFER S Monthly

DECEMBER 1994

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# TUNED IN

Ronald Kramer

# The Name of the Game

ast month I devoted this column to Congress's mid-September shattering of a 20-year precedent designed to protect public radio from editorial interference by the government when it abandoned public broadcasting's "forward funding" principle which Congress had adopted in 1975. In the several months since the rescission passed the Congress a near total silence has existed in public broadcasting about this step. That bothers me a lot.

Under the Ford administration a Republican-led effort, in an attempt to redress both the appearance and reality of efforts by the Nixon administration to use public broadcasting for political ends, first established the practice of appropriating funds to public broadcasting two years in advance. While this practice was partially introduced because programming takes years to develop and medium-term advance budgeting helps public broadcasters to design programming, it was predominantly an effort designed to foil opportunity for influential members of Congress to threaten public broadcasters with immediate financial sanction if they broadcastor didn't broadcast-any particular program. With funding appropriated two years in advance, it would be necessary to wait two full years before inflicting financial sanction upon public broadcasting and, it was hoped, that the passage of time would then cause Congress to view public broadcasting's programming in its entirety rather than just in the context of a single program which may have occasioned a particular legislator's wrath.

That's the way things were supposed to work and that's the way they have functioned since 1975. But in public radio's most stunning legislative defeat in two decades, this past September Congress stepped into the 1994-95 appropriation—which had been adopted in 1993—and took back \$7 million dollars. The cost to Jefferson Public Radio in the current fiscal year is about \$6,600.

Accounts of this action in the trade papers are disturbing. In Congress major figures in the rescission debate were quick to point out that this was a measure which responded solely to fiscal pressures on the federal budget. It was, they assured everyone, in no way related to public broadcasting's content. Moreover, they hastened to add, it was in no way a precedent for future handling of public broadcasting's funding bills.

Frankly, I don't buy that story. Significantly, of the several different rescission packages which were debated, several were specifically labeled by their sponsors as sanction for programming actions taken by various public broadcasters. One measure specifically singled out the Pacifica stations' policy of broadcasting controversial programming as the reason for a rescission.

Interestingly, in an omnibus financial bill, Congressional aides reported that the public broadcasting rescission was the most controversial element. What that means in plain English is that some members of Congress were being extremely rigid, insisting upon a rescission, and thereby minimizing the normal negotiating latitude for compromise which customarily exists in virtually all pending legislation. To me that means that this was not entirely a financial matter.

Unfortunately, public broadcasting didn't handle this matter well. Some national figures in public broadcasting were reported as having taken the position "Well, it could have been worse. They could have taken the entire \$21 million" (which had originally been the original rescission target). Another was quoted as saying that he hoped public broadcasters could "rectify" the broken precedent before it produced any programming consequences. I'm not sure how you rectify abandoning a principle short of securing a joint resolution of Congress in which they give back the money and promise never, ever to do it again. That obviously isn't happening.

In recent weeks some of my colleagues have been prone to present this situation as a financial matter. It isn't. It's a matter of principle. And sound principles are what all worthwhile elements of our society are founded upon.

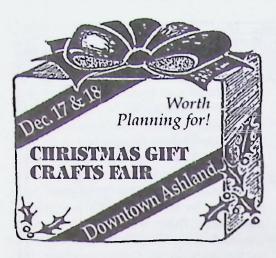
For JPR's part, I would have preferred that our legislative representatives offered a \$14 million cut in the 1997-99 appropriation—a cut which would not have contradicted the forward funding principle—in lieu of the \$7 million cut in the 1995-97 bill. In other words, public broadcasting should have traded dollars for principle. I am saddened, and a little angered, that we didn't.

In a post-mortem with one Congressional aide I was asked: "Why don't you folks just go on the air and tell people about this? That's what Rush Limbaugh does and we get deluged with phone calls. If we had anything like that happen over public radio, this type of legislation would never get through because most people in Congress support you and know you're right about these things. Why don't you just go on the air and tell people about what's happening?" Good question.

Two years ago, in a major legislative battle, the majority leader of the Senate, Bob Dole of Kansas, made clear to public broadcasters that they would have to accept the presence of an "objectivity and balance" amendment to the 1995-97 appropriation bill or there would be no bill. Now no one in public broadcasting is arguing that public radio and television shouldn't be objective and balanced. As a matter of fact the original Public Broadcasting Act of 1967 stipulated that requirement as a condition of federal funding and that language remains in the law. The 1992 legislation advocated by Sen. Dole arose over the establishment of mechanisms to determine whether programming was balanced and to establish federally developed remedies in instances where these procedures determined that some error in securing objectivity and balance had occurred.

The leadership of public broadcasting, while detesting the objectivity and balance amendment, decided not to fight over it. Some folks, including this writer, thought that the principle involved was one key to our survival and were unhappy over the decision to accept the amendment without a fight. Despite that, upon adoption of the amendment, public broadcasters attempted to comply with the objectivity and balance amendment and, in an instance of real irony, I was asked to serve on the committee which developed the system which was adopted to implement the legislation. It was doubly curious because I had made little secret of the fact that I had intended for Jefferson Public Radio to be party to a suit,

CONTINUED ON PAGE 17









# SPEAKING OF WORDS

Wen Smith

# Who's Afreud?

ears ago the *Reader's Digest* carried a feature titled "Your Slip Is Showing." It was a collection of verbal errors of the kind we're all afflicted with at times. Slips of the tongue are easily forgiven by most of us, especially when they're our own.

Those verbal gaffes took on new significance about a century ago when a mindshrinker named Freud declared that slips of the tongue often reveal our true thoughts. Mistakes aren't just mistakes, he said, but are windows into our minds.

Well, okay. Like a lot of other stuff that Freud insisted on, the concept of the "Freudian slip" can be carried to ridiculous extremes.

The other day my neighbor Phil turned up at my door with his tape recorder. Like me, he's a Right to Laugh activist, and he likes to tape the news and share the laughs with his friends.

"Do you believe in Freud?" Phil asked me.

"Only on Freudays," I said. We are also members of the Bad Pun of the Month Club.

Phil had taped the sound portion of the Sunday David Brinkley show.

"They had this guy Richard Wirthlin," Phil said. "He's a political pollster who once worked in the Dole-for-President campaign. So Sam Donaldson and George Will asked him how the Whitewater scandal is affecting Dole."

Phil punched the play button.

WILL: "You did some work in 1988 for Senator Dole. How is this affecting him?"

WIRTHLIN: "Well, as a matter of fact, this hasn't been a period that President Dole ... er, er Senator Dole can take much...."

"President Dole?" said Phil. "He wanted Dole to win, so in his mind he did win."

"Natural mistake," I said. "Some people still have fond memories of President Adlai Stevenson or even President Tom Dewey."

"Okay," Phil said. "This guy's only a political pollster. But slips like that happen to the big shots, too. Listen to what's next."

Phil had the voice of White House advisor David Gergen on C-SPAN commenting on the Clinton troubles over the Whitewater investments:

GERGEN: "We cannot sit here as a country for the next three or four years and be so preoccupied with Watergate ... er, with Whitewater, that we don't deal with these other issues."

"Lots of people are sliding off the raft about Whitewater," Phil said. "And the other day I heard President Clinton himself talking about why, as he put it, "Hillary and I ran for office." Now, when did Hillary run for office? Just shows you what he's readily thinking."

"Fascinating," I said, "but I don't think Freud would have built a psychoanalysis on any of this stuff. Even a President is allowed a slip of the tongue now and then."

"Maybe," Phil said, "but this President said he wanted his administration to be impeachable."

"You, uh, mean impeccable?" I said.

Phil looked sheepish. "Yeah, isn't that what I said?"

"I'm afreud not," I said. And Phil picked up his slip recorder and went home.

Wen Smith's Speaking of Words is heard on the Jefferson Daily on Mondays and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on Monitor Radio and writes regularly for The Saturday Evening Post.

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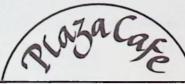
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# JEFFERSON OUTLOOK

Russell Sadler

# Will the Real American Voter Please Stand Up?

IF CAMPAIGN RHETORIC

GIVES YOU THE IMPRESSION

THE AMERICAN ELECTORATE IS

FRAGMENTED, WITHOUT

CONSENSUS, AND MARCHING

OFF IN ALL DIRECTIONS, YOU

HAVE THE RIGHT PICTURE.

he American Voter is, according to an august eastern pundit, mad as hell, hates the ins, and doubts the outs. The American Voter is nostalgic for family, resentful of wel-

fare, immigrants, and taxes, terrorized by crime, and turned off by integration.

Don't recognize yourself? Don't feel bad. This voter is a figment of the mass media imagination. It is a composite of the attitudes expressed in this election and therefore an inaccurate picture of them all.

The Times-Mirror Center for People and the Press has produced a more discriminating description

of the voters and analyzed their media consumption habits. The Center's study is refreshingly free from the obsolete categories of Republican and Democrat, liberal and conservative that plague our politics. See if you recognize yourself. On the Divided Right, the Times Mirror study assembles "The Enterprisers," who make up 12 percent of the electorate. They are anti-government, pro-business, anti-welfare, fiercely Republican, white and mostly married. They are likely to get their news from the TV networks and dislike it, Fortune magazine, the MacNeil-Lehrer Hour on PBS, and read a daily paper like the Wall Street Journal. "The Moralists" make up 20 percent of the registered voters. They are religious, socially intolerant, anti-welfare, anti-business, anti-government, heavily Republican, mostly white. They are likely to get their news from radio and Rush Limbaugh. "The Libertarians" make up 4 percent of the electorate. They are pro-business, anti-government, anti-welfare, highly tolerant, not religious, leaning Republican, mostly white and largely male. They are likely to get their news from a local daily newspaper, Forbes magazine. CNN and watch C-SPAN.

On the other end of the political spectrum, the Times-Mirror study groups the elements of the "The 'Not So' Left." "The Partisan Poor" make up 8 percent of the regis-

tered voters. They are strongly pro-government, anti-business, religious and socially intolerant, overwhelmingly Democratic, poor and 40 percent non-white. They are likely to get their news from the TV networks and like it, and watch MTV, A Current Affair, and 60 Minutes type programs. "The New Dealers" make up 8 percent of the electorate. They are conservative on race and

welfare. They are religious, socially tolerant and elderly. They are likely to get their news from the TV networks and TV "magazines" like Hard Copy. "The New Democrats make up 8 percent of the voters, they are pro-business, pro-government, religious and socially tolerant. They are likely to watch every type of television, read lots of newspapers, MTV, The National Enquirer and Imus. "The Seculars" make up 10 percent of the registered voters. They are pro-government, distrustful of business, strong on the environment, unchurched, heavily democratic and proudly liberal. They are likely to read a daily newspaper, Newsweek or Time, listen to NPR's All Things Considered, watch MacNeil-Lehrer and C-SPAN.

In "The Detached Center," the Times-Mirror study includes "The Bystanders" who have no interest in politics at all. "The Embittered" make up 7 percent of the voters. They distrust government, politicians and business. They are religious, tolerant and very poor. This group has average commitments to daily newspapers and TV news. The "New Economy" independents are 19 percent of the electorate. They are pro-govern-

ment but not sympathetic to minorities, largely from the service industries, precarious economically and largely female. Thirty percent supported Ross Perot. They have average commitment to daily newspapers and read *Time* or *U.S. News and World Report*.

The Times-Mirror study says this independent quarter of the electorate is responsible for most of the anger and frustration the mass media is carelessly attributing to all American Voters. The anger should surprise no one. The mass media is still obsessed with the rich and the poor, the Princes of Privilege and The Dispossessed. These vulnerable, forgotten Americans in the middle are virtually ignored in the rancorous ideological struggle between the welfare state and free market theorists and the Cultural Warriors whose paid political mouthpieces dominate the mass media. The fragmentation of the mass media substantially reduces the common pool of information Americans have to act on. Increasingly, Americans can read or tune in to people who pander to their prejudices rather than challenge them. Rush Limbaugh and the local wannabes give the credibility of radio to ignorant opinion. Back porch gossip has the same credibility as informed opinion. People with no experience are granted the same credibility as those who have experience.

In a relentless search for the "right" demographic combination to sell to advertisers, newspapers are now edited by opinion poll, market research, and focus groups, not by issues or substance. Those who once led are now relegated to following the vagaries of fickle public opinion. The National Enquirer titillates the credulous. The Wall Street Journal comforts the comfortable. Forbes magazine placates the Princes of Privilege. Americans have no problems if the magazine's readership does not have the same problems. There are no health insurance problems according to the Wall Street Journal, because their readers do not have a health insurance problem.

If campaign rhetoric gives you the impression the American electorate is fragmented, without consensus, and marching off in all directions, you have the right picture. Americans have less and less in common, and all sorts of special interest groups that demand we emphasize our differences.

KSOR WINETASTING • DEC 15, 1994

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*.

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# **Tasting the Harvest**

Discover Why Oregon's Wine has Reached International Prominence

ne reason to celebrate during the upcoming Harvest Celebration and Wine Tasting is what harvest season doesn't mean. locally. In too many cultures, the outcome of the autumn harvest has been the only difference between winter survival and starvation. So even if times are relatively hard here, it's worth raising a wine glass to toast that the majority remain closest to what's classically termed the third stage of culinary evolution. (Stage one: "Can we hunt and gather enough to eat?" Stage two: "Which crop shall we grow to eat?" Stage three: "Shall we order Thai food for lunch?") Similarly, it's worth celebration that the art of winemaking in Oregon has evolved enough to reach the third stage of

vintner's accomplishment. (Stage one: "Think grapes would survive here?" Stage two: "Think these vineyards will survive Prohibition?" Stage three: "Think these Cabernets and Merlots rival the finest from Bordeaux and Napa?")

Indeed, there's no better evidence of this evolution than the Fourteenth Annual Harvest Celebration and Wine Tasting, which will be held on December 15th at the Ashland Hills Inn, in a benefit for Jefferson Public Radio. (The event is also sponsored by TCI Cablevision of Oregon, Inc. and CellularOne) The breadth and depth of the art of Oregon winemaking will be on display as elegantly as it was last year, when twenty-one of Oregon's best wineries offered tastings of a total of over ninety wines, all accompanied by gourmet food by over a dozen of the best local restaurants and bakeries.

WITHOUT THE PROPER

WEATHER, OREGON
WINEMAKING WOULD
ONLY RIVAL THAT IN
SIBERIA OR
KENTUCKY, AND
HARVEST SEASON

WOULD TRAGICALLY
HAVE TO BE

CELEBRATED WITH VODKA OR WHISKEY

FEATURE & PHOTO BY
Eric Alan

Even then, this represents only a small portion of Oregon wine. Activity has grown so much in the past thirty years that sampling the full range of Oregon wines would take considerably longer than a single evening, even if designated drivers and a complete lack of sleep were planned for. There are currently nearly a hundred Oregon wineries; they produce a staggering array of wines that include Cabernet Sauvignon, Sauvignon blanc, Merlot, Chardonnay, Riesling, Fume blanc, Muller-Thurgau, Pinot noir, Pinot gris, Gewurtztraminer, Marechal Foch, Gamay noir, Chenin blanc, Petit Sirah, Pinot Meunier. Negrette, Cascade, Early Muscat, Baco noir, Seyval blanc, Zinfandel, Semillon, Sylvaner, and many, many others. Not to mention an array of

wines made from Oregon's distinctive berries. With many major medal winners among the wines, the Oregon Winegrowers' Association has much of which to be proud.

Rogue Valley winemaking in particular has recently gained stature. Bill Knowles, owner and founder of Ashland Vineyards, reflects on this after winning sixteen major medals so far this year, including gold medals for two 1990 vintage wines, one of which Gourmet Magazine listed as one of the best in the country: "When that happens, then attention comes to the area, and we're starting to see that now. Valley View [Winery] has been winning some good ones [medals] too..." Adds Mike Wisnovsky, of Valley View's Wisnovsky family: "In the beginning there were a lot of Oregon wines that were just so-so, but now it's kind of unusual

to have a poor [Oregon] wine out on the market." The vintners add that this year's harvest, though small in terms of quantity, was of exceptional quality; perhaps one of the best ever, which will be reflected in wines a few years hence.

regon wines haven't always commanded equal respect to wines from more famous areas; yet the state's winemaking history is lengthy. Grapes were grown by some of the earliest settlers, and by the 1860s, Oregon produced thousands of gallons of wine per year-a much larger number in that lightly populated era than it seems now. In the 1880s the multi-talented Peter Britt established the original Valley View Vineyards, and by the turn of the century, the official census counted over 537,000 grape vines of bearing age in the state. Had it not been for Prohibition, Oregon winemaking might've developed into a world-class growing region long before now. The mere threat of Prohibition put a damper on Oregon's wine development in the beginning of the century, though, and its reality put a halt to legal wine production. Still, according to the government's own figures, grape production nearly doubled in tonnage between 1919 (the year before Prohibition) and 1929 (four years before Prohibition was repealed). The conversion of grapes to wine was only forced to go underground, and after Prohibition's repeal in 1933, Oregon wineries again blossomed for most of the rest of the decade.

Another threat soon haunted the Oregon winemaking industry, though: aggressive marketing and production of California wines, led by the efforts of the California Wine Advisory Board. In the 1940s and 1950s, Oregon wineries found themselves unable to compete, and it wasn't until the 1960s that the outlook turned for the better.

The Oregon winemaking revival began due to several factors, including a shift in consumer tastes that decreased demand for sweet dessert wines and increased demand for high-quality grapes, and the northward migration of some California winemakers who sought to explore Oregon's potential. These winemakers saw that some of the same climate conditions that make agricultural efforts difficult for many crops-shallow, rocky soil, for example-in fact provide excellent opportunities for grapes, which thrive on struggle and adversity, where water is limited and ripening doesn't occur until the end of the season. (Without the proper weather, Oregon winemaking would only rival that in Siberia or Kentucky, and harvest season would tragically have to be celebrated with vodka or whiskey.) Oregon's small mountainous valleys, in combination with the youth of the winemaking art there, and the tax breaks offered to wineries producing less than a certain volume, have encouraged small, personal wineries to flourish. These low-volume, high-quality wineries are primarily family-owned, and offer wares which are more handcrafted than is possible in the larger California operations. More opportunity exists for direct interaction between vintners and consumers, leading some to nostalgically comment that Oregon winemaking currently resembles what California's Napa Valley once was.

While the majority of Oregon wines are grown up north in the Willamette Valley, excellent winemaking is also being done in the south, especially in the Rogue Valley (considered to include the Illinois and Applegate valleys). Many fine wines also come from the Umpqua valley, and a few from near the Columbia River. The Rogue Valley, with its dryness and warm summers, has proven particularly suited for Cabernet Sauvignon and Merlot, and also produces fine Chardonnay. The Illinois Valley's subclimate, which is

cooler and wetter, produces excellent Pinot noir and Pinot gris as well—one of very few American regions which can grow fine Pinot gris (a white wine relative of Pinot noir).

Most of the wineries within the southern valleys—as well as many of the finer wineries from the Willamette—will be participating in this year's tasting. Each of them bring their own unique varieties and history to the event. Of them, the Valley View Wineries is among the oldest Oregon wineries, having been established in the Applegate Valley in the early 1970s by the Wisnovsky family; it's named in direct tribute to the wineries established a century before by Peter Britt. Valley View has been central in leading southern Oregon winemaking to renewed prominence; it has become particularly well-known for its Cabernet Sauvignon and Merlot. This year's tasting will include 1992 Anna Maria Merlot, 1993 Anna Maria Fume Blanc, 1992 Anna Maria Reserve Red (a Bordeaux blend), 1990 Anna Maria Cabernet Sauvignon, and 1993 Anna Maria Chardonnay.

Ashland Vineyards, founded in 1988 by Bill Knowles, will high-light their offerings at the tasting with the Merlot-Cabernet blend which won the gold medal in October at the World Wine Competition. They will also be offering tastes of a silver-medal winning late-harvest Sauvignon blanc, another silver-medal winning Chardonnay, and 1992 releases of Merlot and Cabernet. Bill Knowles offers as an aside that Ashland Vineyards now have their own organic vineyards, and thus will soon be producing two estate-bottled wines from organically grown grapes.

Another fine Southern Oregon winery participating in the event is Weisinger's of Ashland, also founded in 1988. Among the intriguing variety of wines that they produce is Petit Pompadour, which founder John Weisinger proudly says is "the only true Bordeaux blend produced in Oregon." Though focusing primarily on French wines, Weisinger's has also earned distinction by being an Oregon pioneer in the use of Italian grapes, and will be pouring one Italian wine at the tasting, Muscolare. (Weisinger's will be producing another Italian wine when enough of the proper grape has been grown.) Besides the Petit Pompadour, Weisinger's will also be pouring Cabernet, Chardonnay, Semillon, Gewurtztraminer, and a sweet wine at the tasting.

urther west, in the Illinois Valley, the Bridgeview Vineyards have rapidly become established as one of the largest-producing winemakers in the state. Since their founding in 1986, the vineyards have owed much to German influence: the vines are closely planted together to produce a small yield of exceptionally high quality grapes per vine, and the winery opened with much German winemaking equipment in use. The influence has lately been more blended with the French, though, since Bordeaux winemaker Laurent Montalieu replaced Dieter Hemberger in 1988. Aiming to produce premium wines at affordable prices, their 74-acre plot returns harvests of Pinot noir, Chardonnay, Riesling, Gewurtztraminer and Pinot gris.

In the Illinois Valley, Siskiyou Vineyards is currently out of production, and thus the winemaking area east of Cave Junction is anchored by the Foris Vineyards Winery. Foris produces wines from vines much more established than the Foris label itself: first planted in the mid 1970s, grapes from these vineyards supplied several wineries in the Pacific Northwest for over a decade before wines were first released under the Foris imprint in 1986. The Foris acres currently produce Early Muscat, Pinot noir, Chardonnay, and Gewurtztraminer. Foris also produces Cabernet

# A Colestine State of Mind

rom the day I first moved here, I knew that the Colestine Valley was not your normal kind of community.

To begin with. Winter here is the dominant force, a way of life. You might say that the Colestine is about Winter. Winters are really Winters in the Colestine-like the kind I had read about in books when I was a kid in San Francisco. Tucked into the Siskiyou Mountains, half in California, half in Oregon, covered with Alpine-ish trees. the Colestine has snow. Real snow. The kind of snow you can ski on from your front door. The kind of snow that freezes your pipes. The kind of snow that makes it impossible, some days, to get into town.

I felt a kind of warning the first time I saw the sign at the end of the

Colestine Road. "NOT A COUNTY MAINTAINED ROAD. MAY BE IMPASSABLE FROM OCTOBER TO APRIL."

Oh boy, I thought, I should get a photo of that. It would make a great Christmas card.

My new neighbors, I soon found, took their Winters seriously. "If you're meant to be here," a woman who lived in a geodesic dome next door said, "you'll make it through. Not everyone stays, though." She added that last part with some relish. She'd stayed. It was the kind of thing I would hear over and over form the people who had. They were a race apart, they were telling me. People who understood and loved a Colestine Winter. People who were meant to be there.

They're hermits, mostly.

There was the kung fu master and his wife



**EVERY PERSON** 

IN THE COLESTINE

LIKES TO BE ALONE—

**BUT THEY LIKE** 

TO GET TOGETHER

A WHOLE LOT

TO TALK ABOUT

HOW THEY LIKE

TO BE ALONE.

Tod Davies

across the street—his wife who stitched glorious quilts and grew herbs, even in Winter, in a green-house looking out on her pond. There was the fencing master next door to them, with his wife who wrangled a large herd of dogs and cats. The singer next door with her huge and strangely valuable collection of vintage Raggedy Ann dolls. The woman who grew acre after acre of organic produce, all with the help of what she told me were "Nature Intelligences."

These are just a few of the hermits in my immediate vicinity. But if they were hermits, you ask, how did I get to know them? Simple. The Colestine Valley, it turns out, is filled with the largest collection of congenial solitaries in the known world. Every person there likes to

be alone, sure—but they like to get together a whole lot to talk about how they like to be alone. And they like to meet other people who like to be alone. It's a kind of a bond.

Again, I think back on what happened when I first moved here.

In most neighborhoods, some kind soul would bring a newcomer a casserole. Invite her to a potluck. Chat with her about local schools. When I moved into a house heated only by a wood stove, facing my first Colestine Winter, what did my neighbors do?

They chopped down a tree in my backyard, of course. Naturally. What else?

I came home one day that late autumn to find a small group had brought down a giant and very dead white fir behind my house. Brought it down, chain-sawed it into rounds, split it into firewood. "We didn't want you to be frozen out your first Winter here," they explained protectively over the coffee I gave them, as we test burned a few preliminary logs in the wood stove. "We wanted you to stay."

I wanted to stay. More than anything else, I wanted to stay. I was a congenial hermit, too, I thought. This was the place for me. I could hardly wait for my first real Colestine Winter.

On the coldest.

clearest.

iciest,

starriest nights.

my neighbors liked to

gather outside

clutching mugs of

hot chocolate.

and stare out

over the valley

up to Interstate Five.

They'd watch

the long lines of lights

from the trucks

the parade of civilization,

as it were-

safe and snug,

to their warm beds.

Then the blizzard hit.

It really was a blizzard. You remember it. The Winter of '92-'93. The snowiest Winter in 10, 20, 30 years, depending on how old the oldtimer telling you about it was. Within a week, the whole landscape had changed. My friendly meadow, my feathery cedar trees, my soothing little creek under the bedroom window-all of a sudden they were strangers. Pure white and sparkling with jagged icy things.

The animals-my two big dogs, an old one and a young one, and a pleasantly cussed cat-and I sat for hours in the window, watching the icicles form, each one bigger than my arm.

Once we got over the initial surprise, we all loved it. The dogs loved it that, instead of a morning walk, we could have a morning cross country ski. The cat turned out to be crazy about rolling in the snow.

My driveway, a good city block long, was impassable fast. Once again, I turned to my neighbors, and once again I got the sensible answer: park my car at the end, down by the road, and get adept at pulling groceries up to the house on a sled. I found I liked doing that. I also found that I was perfectly capable of hauling forty pound bags of dog food over my shoulderjust like the rest of the neighborhood. I shoveled my car out every day-just like the rest of the neighborhood. The county snow plow's driver would stop every so often-just like my neighbors said he would—and plow a little space out for my car, stalled by ice on the freeway out of kindness, to save me shoveling time.

Even so, my arms got some enviable Colestine muscles.

and then they'd go home, started feeling pleased with myself. I sort of nudged my way into Winter, nestled down into it, like you settle into a warm bed. I looked around me and found my neighbors enjoyed all the usual Winter pursuits-but with the inevitable Colestine twist. Instead of a snowman in the front yard down the

road, there was a large and eloquent snow dog. And when it came to sledding down the steep hill past the cattle grate, the whole neighborhood would turn out. A younger couple would run a Flexible Flyer down it at night-lit by a lantern held up front, and in the company of a barking half-Chow, half-golden retriever dog.

The favorite Winter sport, though, was one I'd never found elsewhere, in any form or variation. On the coldest, clearest, iciest, starriest nights, my neighbors liked to gather outside on the Colestine Road, clutching mugs of hot chocolate, and stare out over the valley up to Interstate Five. They'd watch the long lines of lights from the trucks stalled by ice on the freeway-the parade of civilization, as it were-and then they'd go home, safe and snug, to their warm beds.

But their sense of loyalty to their own-to anyone else who loved the Colestine Valley and its Winters—was always high, the highest I've ever seen in many neighborhoods I've found myself in.

I discovered this when I became, once again, the recipient of that loyalty.

It was Christmas Day, of course. And there wasn't any warning. The water just stopped dead in the middle of my filling a teakettle. I had no water.

> Visions filled my head of having to melt snow on the stove till spring. Forget calling a plumber. Do you know any plumbers who'll drive up into the mountains through the snow, then cross-country ski a half-mile to a spring box to figure out where the trouble is?

And there my dogs were, looking up at me hopefully.

I let some soda water go flat, filled up the animals' water dish, and determined that since I was on my own, I'd fix it myself.

Then I remembered where I was. Call the neighbors, I told myself. They'll help.

on the Colestine Road, And, of course, they did. They seemed surprised I didn't know there was a plumber living within walking distance of my own house, an ex-philosophy professor with real-life skills. Fred. I made my way to Fred's house, where he wished me a Merry Christmas, and gave me a cup of some of the best coffee I'd ever had while he went to fetch his tools from the basement.

> t took a while to fix the water system, but we both stood there happily and talked by the water tank, talked about Winter, and solitude, and the meaning of community, and the advantages of knowing a plumber with a good heart on Christmas Day in the Colestine Valley.

I wished him a Merry Christmas myself when we were done, and invited him to dinner. Oh no, he said, ducking his head down, thanks very much-but he was a solitary, really, a hermit. He wasn't much for social events. He gave me a hug and went on his way.

E verything was fine that Christmas. I skied back later that afternoon to check the water tank, to make sure everything was all right. While I was out there

in the woods, a solid bank of clouds moved in, and as I skied back home, down a steep woody trail, the snow started up again. Fat, rioting flakes stuck to my hair, my shoulders, the dogs' ears. My younger dog chased one downhill. I laughed out loud. My older dog grinned. I skied along, my backpack pleasantly weighed down with tools, the sound of water rushing into my water tank behind me, and I felt happy. Happy and light and untouched by dread. I skied back to my own house in the Colestine Valley, in the company of my dogs, and I knew who I was, and where I was, and that I was home.

Tod Davies lives in the Colestine Valley with her two dogs and a cat.





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# NATURE NOTES

Frank Lang

# **Mistletoe**

am always surprised at the change in our deciduous oak woodlands in the fall as they disrobe. First the change in color, then the loss of leaves, then another change in color as the shaggy gray lichen covered branches appear. Leaf loss may also

(66)

OUR CUSTOM OF BRINGING MISTLETOE
INTO OUR HOMES AT CHRISTMAS TIME
MAY HAVE ITS ORIGINS IN DRUID RITUAL.
BE CAREFUL, THOUGH, ESPECIALLY
WITH CHILDREN, AS THE LEAVES AND
STEMS ARE TOXIC, AND AT LEAST ONE
DEATH HAS BEEN ATTRIBUTED TO EATING
THE PLANT AND BERRIES

reveal basketball sized clumps of green stems and leaves that are clearly not oak, but that are firmly attached to the oak's limbs. This parasitic mistletoe, *Phorodendron villosum*, grows directly from the branches of its host. Highly modified root-like structures penetrate the tissues of the branch to rob the tree of water and minerals. Because the mistletoe is green and photosynthetic, this partial parasite can manufacture most of its own food. If the green aerial portions are just broken off, the roots of the mistletoe can obtain all nutrients from its unwilling host and stay alive in the infected branch for years.

Heavily infected trees can be weakened and sometimes killed. During drought, weakened trees are predisposed to insect attack and can die. And infected branches are more likely to be broken off in winds. Like emphysema in humans who die of pneumonia or heart failure, mistletoe infestation is the indirect cause of death.

Our Phorodendron is found from the northern Willamette Valley south to Baja

California. Here, Garry oak is the principal host, though it may be found occasionally on California black oak, manzanita, alder, and further south, on California buckeye.

According to Pliny the Elder, the Druids of Europe held the mistletoe in high regard. The Druids felt that mistletoe was the guardian of the mighty oak and the place the tree's life force retreated when oak leaves fell. Our custom of bringing mistletoe into our homes at Christmas time may have its origins in Druid ritual.

We hold mistletoe in high esteem at Christmas as a decoration and for the pleasant custom of kissing underneath it, which can add to the enjoyment of the season. Be careful, though, especially with children, as the leaves and stems are toxic, and at least one death has been attributed to eating the plant and berries.

Remember the lyrics:

Chestnuts roasting by an open fire
Jack Frost nipping at your nose
Yule-tide carols being sung by a choir
And folks dressed up like Eskimos
Everybody knows:

A turkey and some mistletoe
Help to make the season bright
Tiny tots with their eyes all aglow
Will find it hard to sleep tonight
Unless they're laid low
by eating mistletoe.

Keep your eyes on the kids and have a pleasant holiday season.

Thanks to Suzanne Lang for remembering the legitimate lyrics to A Christmas Song.

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard Fridays on the *Jefferson Daily* and Saturdays at 8:30am on JPR's Classics & News Service.

# Clayfolk Christmas Show

Something for Littlefolk

hen it comes to being creative and artistic, children seem to have the innocence and freshness that just comes naturally without being coaxed. With no previous conception of "what art is," and usually no strong influence to imitate, they can create and express themselves with unusual candor. Art is fun for kids in any medium, but there is something intriguing about making a form, a shape, a work of art, out of a piece of clay.

Children will a have an opportunity at the annual Clayfolk Christmas Show this year to experience working with

clay. For the first time there will be a "Children's Table" with clay waiting for small hands to play and create. Assistance and instruction will be given in basic handbuilding techniques. There will also be wheel-throwing demonstrations for children and adults to observe.

The value of clay as a tool for learning is well known to teachers. Julie Romberg of Helman Street Elementary School in Ashland uses clay in an integrated curriculum. Starting her students in first grade with basic slab, coil and pinchpot instruction, and facilitating one clay project a month, her children have the opportunity to integrate science, history and other lessons through clay projects. This tactile experience reinforces concepts as well as teaching eye-hand coordination at an early age.

Romberg says, "Kids love it. It's not intimidating. There's no right or wrong with clay because it can change around. Kids help each other. Clay frees them to let go of experiences.

Since there is not much failure with clay, kids have

a successful experience."



EXPERIENCE IN CHILDHOOD

OF PLAYING IN THE MUD,

ENJOYING THE SHEER

SENSUAL PLEASURE OF

THRUSTING OUR HANDS

DEEP INTO THE DAMP

EARTH OR SOME OTHER

MATERIAL LIKE IT, WITH NO

PARTICULAR GOAL IN MIND.

THE CLAY MODELLING BOOK, MAR MOLTEN! (CLARKSON POTTER PUBLISHERS, NEW YORK)

Bonnie Morgan, teacher's aid and Arts Council artist in residence says, "Clay is important because it is three-dimensional in contrast to other subjects. When we were studying China, we went to a teapot exhibit at the museum, and they really got it." Morgan often starts her children off by making simple tools to work the clay. She employs such simple materials as paper clips, pencils, straws, and string. These can be impressed into clay for interesting designs. Sometimes the emphasis is on having the simple tactile experience of working with clay; not keeping the project, but putting it back in the bag for future use. Morgan finds out what the teacher is

presently teaching, researches the subject and helps the children make it three-dimensional. Some favorites are the study of mammals and dinosaurs.

When studying plants, children will make a garden-sprouter that they can take home and watch come alive with the seeds they have planted. Bonnie says that clay channels kids' energy and they really get involved.

The Public Library and Southern Oregon Pottery Supply in Talent have some excellent books on projects in clay for children such as: *Toys Made of Clay* by Hannelore Schal and Ulla Abdalla (Children's Press, Chicago); *The Pottery Place* by Gail Gibbons (Harcourt Brace Jovanovich Publishers); *Clay Whistlers, The Voice of Clay* by Janet Moniot (Whistle Press).

Over thirty area potters will participate this year at the Clayfolk Annual Christmas Show, December 1-4 at the Medford Center. Doors open Thursday, Dec. 1 at 6:00pm for the opening

reception. Hours are Friday from 10am till 7pm, Saturday 10am till 7pm, and Sunday from Noon till 4pm.

Diana Muhs

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# QUESTING FEAST

Geraldine Duncann

# It's Cookey Time

here is no turning back now. Like it or not, the holidays are upon us. Thanksgiving has become the official kickoff for the holiday season, as well as a holiday in its own right.

Christmas is here, but as your cluster of cherubim start chattering about presents and "When are we going to get our tree," you, exhausted beyond endurance, stuff the turkey carcass into the stock pot and say, "My God, the turkey isn't even cold yet, I don't want to hear about Christmas trees!"

There is a gentle lead-in to the season that can save you and your brood all that hassle and disappointment. Ever hear of Advent? St. Nicholas Day? Solstice? Santa Lucia? And of course don't forget Hanukkah. All these special days can help you ease your way through the pressures created at this season by marketing agents.

You have things you must do to prepare for your family's big day anyway, so why not make them into celebrations themselves? Remember, it is all supposed to be a celebration, not a chore. It should be joyous, not arduous.

On the first Sunday of Advent I remove all evidence of harvest and autumn from the house, put the gourds and Indian corn back in the freezer, burn the autumn leaves, pack off the pilgrims and freeze the leftover turkey for lunches later.

On that Sunday we put up the Advent wreath. Traditionally, this is a hanging circle of greenery with four candles, one to be lit each of the four Sundays of Advent. That evening we celebrate the beginning of the season with a small but special family dinner, containing no turkey, stuffing or yams. We light the first candle and toast the season.

Between the time the wreath is hung and dinner is served, we often put ourselves into a Yuletide mood by baking the first of the holiday goodies, the ones that must age: Springerli, Pfeffernusse and, of course, shortbread. Springerli are those German Christmas cookies that require the funny-looking rolling pin with the little pictures. There are many pseudo recipes around, but true Springerli contain no shortening, baking powder or baking soda. The leavening is ammonium carbonate which you must get from a druggest.

My recipe comes from a little old German man my sister knew. He would bring

# **SPRINGERLI**

4 eggs plus 2 egg yolks 1 pound confectioners' sugar 10 drops oil of anise

grated zest of 1/2 lemon
1 pound flour (more may be needed to make a stiffish dough)

1 teaspoon ammonium carbonate anise seeds

Beat the eggs together well, add the sugar and oil of anise, turn on the T.V. and with a wooden spoon (not an electric blender or food processor), beat for 1/2 hour (I kid you not). Add the lemon zest and beat another 10 minutes. Slowly add flour with which you have sifted the powdered ammonium carbonate. If it is in chunks and the druggist won't pulverize it, use a mortar and pestel. Don't inhale, it will knock your block off.

As the old man said, "now we must let it rest in the refrigerator for one hour." If it rises slightly, stir down and perhaps add a bit more flour to make the right consistency for rolling. Lightly knead the dough and roll it out on a floured board. Press designs on top with either a

Springerli rolling pin or the carved wooden boards available in specialty shops. The first year I made them, not having boards, I used fancy buttons and bits of carved wood moldings.

Oil baking sheets and lightly sprinkle them with anis seeds. Arrange the cookies on the sheets and let them rest overnight. This is very important. If you do not let them sit until the tops are thoroughly dry, when they are baked the designs will go away as the cookies rise.

Bake the cookies in a vey slow oven, 275° to 300° for about 15 to 20 minutes. They should be a very light buff color only.

The distinguishing character of this cookie is that it's a fat, puffy little pillow with the square containing the design perched on top. They should be very crisp yet often almost hollow. They are perfect for dunking and only improve with age. In fact, properly, they should be made now for Easter, and at Easter you make the ones for Christmas, storing them in tight tin cans or jars. My family goes through them like Grant took Richmond, so I always quadruple the recipe.

her and her three boys a plate of the cookies each year, but she could never get the recipe out of him. After years of her contrivances, all to no avail, he arrived at her door one morning with tears in his eyes and a little box in his hands. Over many cups of coffee he told her that due to cancer he would not see another Christmas, and he wanted her to have his family recipe for Springerli and the molds so lovingly carved by an ancestor over 250 years earlier in the Black Forest.

Now mind, I am usually not one for precision in recipes, finding instructions like "bake til done" and measurments like "some" and "enough," quite adequate; for this recipe, however, if you do not follow the recipe precisely it will not work, and little men in lederhosen will come break all your music boxes, or something.

Geraldine Duncann is an artist and food and travel writer. She is currently the owner of Goodfellows of Ashland, a bakery featuring Old World breads and pastries. Questing Feast with Geraldine Duncann can be heard every weekday evening just before All Things Considered on JPR's Classics & News Service.

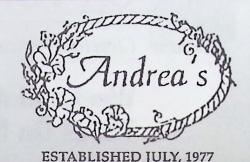
# WINE Cont. from p. 9

and Merlot wines which use grapes grown elsewhere in southern Oregon.

A complete list of all wineries and food establishments participating in this year's Harvest Celebration and Wine Tasting couldn't be confirmed before this article was committed to print; but this year's event should easily equal its thirteen predecessors. It will be held at the Ashland Hills Inn on December 15th, from 6 to 9 p.m. Attendance will be limited to the first 600 RSVPs received. Admission is \$20 for members of the JPR Listener's Guild, and \$25 for non-members. Checks and money orders should be sent to the JPR Listeners Guild, 1250 Siskiyou Blvd., Ashland OR 97520. Admission price includes a commemorative wine glass.

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# ON THE SCENE

Charlotte Ericson Taylor

# Weekend All Things Considered Takes On New Flavor

n a recent sunny Sunday morning, former NPR reporter Daniel Zwerdling shifted uncomfortably in his office chair. As he was prodded about his likes, dislikes, accomplishments, future plans, favorite food (more on that later), he expressed a sentiment common to reporters—he'd rather be the one asking the questions.

The morning incursion into Zwerdling's personal and professional life is one of many situations the new host of NPR's Weekend All Things Considered is getting used to—like talking to poets, novelists, singers, and pianists, for instance. "That cultural exchange is exciting. And it's something I didn't get to do as a science or environmental reporter," he says. "Up until now, I'd been doing the same sort of work since I came to NPR in 1980...but the pace and skills required in hosting are a change."

Not that his 20-plus years as a reporter have been dull. In his previous job, Zwerdling's reports from Sub-Saharan Africa and South Asia brought NPR listeners disarming pictures of the struggles faced by the people of those developing lands. Before that, his coverage of health, science, and the environment earned him a reputation for uncovering stories of national significance.

He broke the news of the dangers of the pesticide Chlordane, prodding the EPA to force the best-selling chemical off the market; he warned the world that Zenith TV sets could burst into flames; and he uncovered the now well-known fight between NASA and Morton Thiokol engineers the night before the shuttle Challenger disaster. His health reports revealed the wretched conditions in Perdue Chicken factories, prompting the federal government to fine the company.

Can a reporter ever really leave the beats he once covered? Zwerdling says, "y...es" (punctuated by his trademark vocalized pause). But when asked about pieces he plans to pursue as host, issues of science,

health, the environment, and development top the list. He hopes, for instance, to do a series on poverty in the United States ("...to examine the Third World in this country...") and some long pieces about Rwanda. "I'll be there after the worst of the refugee crisis is over, almost certainly after most of the TV networks have left. It's important to remind people that we shouldn't lose interest in a country when the media fad fades."

A new formula for Weekend All Things Considered will allow Zwerdling time to do this type of reporting. The show has named veteran NPR Correspondent Jacki Lyden as back-up host, which will let Zwerdling leave the show and report every few weeks; Lyden will do the same when she's not hosting.

As for the lighter fare on Weekend All Things Considered, one topic will be food. His physique may not show it, but the host is obsessed with it. "I live to eat," he says. It doesn't take much to get him rolling. "Food is sensual, it's creative, it's artistic, it's a handicraft...a great release," he says with abandon.

His audience agrees. Staffers are still wading through the mail that began flooding NPR a few months ago after Weekend All Things Considered began producing cooking segments—one featured a Vidalia onion recipe, another a nearly flourless chocolate cake. More than 10,000 listeners have requested recipes. "We sensed the food shows would elicit strong reactions, but we never thought they'd be so big."

If he plans to make food a theme on Weekend All Things Considered, one question begs asking: What is Danny Zwerdling's favorite food? No, it's not duck a l'orange or sea squabs provençale. It's noodles—a pasta passion that stems from his elementary school days, "when my friend Harris' mother used to make macaroni and butter for us after school." Does this signal future Weekend All Things Considered forays into the soba shops of Japan, or the trattorias of Italy?

Zwerdling is mum on the culinary surprises in store for listeners, or if noodles enter into them. But one thing is certain: If cooking is a passion, so is journalism. If he won the lottery, Zwerdling professes he'd try to negotiate a half-time arrange-

ment with NPR so he could continue his line of work. "Sure, I'd spend more time relaxing and traveling without deadlines," he daydreams. "But I wouldn't stop what I do now. I LOVE my work."

And listeners can expect to hear the

best of it on Weekend All Things Considered.

Charlotte Ericson Taylor is Associate Publicist at National Public Radio.

# TUNED IN

Continued from page 3

from within public broadcasting, to challenge the objectivity and balance amendment's constitutionality if anything onerous were adopted. The procedure which was finally established barely skirted the obvious constitutional questions but did respond to the amendment's statutory requirements. The compromisers in public broadcasting had hoped they had been sufficiently cooperative to cool off Senator Dole and the other members of Congress who were behind that effort.

They got their answer this past September. Following its success in seeking to politicize the National Endowment for the Arts (NEA), several years ago conservative forces targeted public broadcasting for similar treatment. In several of my 1992 columns I reported upon the attacks upon the NEA and the chilling parallels which existed between those assaults and public broadcasting's own conservative critics. Shortly after his ouster from the chairmanship of the NEA, John Frohnmayer spoke to the West Coast Public Radio annual conference and warned: "It seems to me we have a great deal to protect, and a great deal to be proud about, what we have accomplished in the arts and in public broadcasting. And the question is simply this: If we let this be chipped away a little at a time like, I'm sorry to say, the compromise [regarding objectivity and balance] that was made on your legislation. I think that was an extraordinarily bad comprise. It doesn't look so bad now but it's the first step down a line that can ultimately lead to nothing but a world of hurt for public broadcasting because, it seems to me, that like the arts, you're either unfettered or you're not free at all. There has been a succession within the religious community to the Fundamentalist Right because they are so noisy and, quite frankly, so mean. And, I think if we are prepared to just sit back and let this happen indefinitely in this country, that what we are going to lose is not just the NEA, and maybe National Public Radio and the Corporation for Public Broadcasting, but we're going to lose a lot more than that. We're going to lose a lot of the fundamental freedoms that have held us in good stead over the past two hundred years."

I think we are beginning to see the kind of disintegration of the coalition of support which has founded and nurtured public broadcasting about which Frohnmayer warned us.

I don't agree with the majority of my colleagues on this topic. Not by a long shot. This is a fight between people who believe in public broadcasting-public radio members like yourself and the majority of the Congress-and the people for whom the very idea of public broadcasting is anathema. In the wake of the objectivity and balance amendment's adoption, I met with a senior member of the Senate and asked if the implementation procedures for the amendment had satisfied the members of Congress who imposed the amendment. He stopped me in mid-sentence and said: "Your people just don't get it. They want you off the air. Of course they're not satisfied yet because you're still broadcasting." In short. our adversaries are fighting over principle, the proposition that there should be public broadcasting in the United States in which the federal government plays some financial role. Blind to this reality, too many public broadcasters are still quibbling over money and investing belief in rational, compromising approaches for negotiation with adversaries committed to their destruction.

Unfortunately, our adversaries understand this game far better than public radio does.

The perception that public broadcasting is free from political interference is central to its survival. The sad thing about any clumsy attempts at censorship are that you—as a listener—will never know about them. No one will tell you, and probably me, about the financial threats, veiled or otherwise, which can now be aimed at NPR when

the network next reports upon a subject which is a sensitive one for some member of Congress. Meaning absolutely no disrespect to my friends in the news division at NPR, I'm not sure whether they would feel that they would be in a position to disclose such contacts to us. Nor, in light of the handling of both the objectivity and balance amendment and the rescission, am I as comfortable about the corporate posture which NPR might adopt in the face of such a threat as I would like to be. It would be a difficult position since NPR would have to weigh the potential consequences for financial harm to ALL of public radio, including stations which are not even NPR members, if NPR insists upon covering particular a story which has upset some member of Congress who sits on the committee which has the authority to take back money already appropriated for all of public broadcasting. Conceivably, NPR would conclude that it couldn't unilaterally take responsibility for provoking an irate member of Congress and thereby expose more than 500 radio stations and all of public television to the financial loss which might result.

What seems likely to occur is that subtle threats will be made. Producers and stations will increasingly "pull their punches" in judging news and programming issues out of concern that Congress not be aroused. Listeners will somehow sense that something has changed even if they can't put their finger precisely upon the incident or the programming which causes them to feel that way.

And public radio will seem just a little bit less vital, less compelling, and less relevant to listeners than it has up until now. That, I fear, is the real name of the public radio game which is now being played out in Congress.

Ronald Kramer is Jefferson Public Radio's director of broadcasting.



# PROGRAM GUIDE

At a Glance

# Specials this month

# CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR

The Metropolitan Opera returns this month. The season preview airs Saturday, December 3 at 10:30 am, with the first opera performance, Shostakovich's *Lady Macbeth of Mtsensk*, airing December 10 at 10:00am.

A live broadcast of Handel's *Messiah* performed by the Portland Baroque Orchestra will air Sunday, December 18 at 3:00 pm.

"A Visit with Anonymous 4," featuring the renowned vocal ensemble, airs Christmas Day at 3:00 pm.

# Rhythm & News Service KSMF/KSBA/KSKF

Paul Winter's 15th annual *Solstice Live* celebration from New York City's Cathedral of St. John the Divine, this year featuring five African-American percussionists, airs Wednesday, December 21 at 7:00pm.

Join us Christmas Day for *A Jazz Piano Christmas*, two hours of great holiday jazz beginning at 9:00 am. *A Jazz Guitar Christmas* follows at 11:00am, with a return of last year's holiday hit *A Holiday House Party* with Los Lobos (which features Rickie Lee Jones, John Hiatt, Dave Alvin and Syd Straw).

# News & Information Service KSIK / KAGI

This month's Rogue Valley Civic League Forum is titled "The State of Philanthropy," and airs Friday, December 16 at 12:15pm.

# **Volunteer Profile: Jim Reeder**

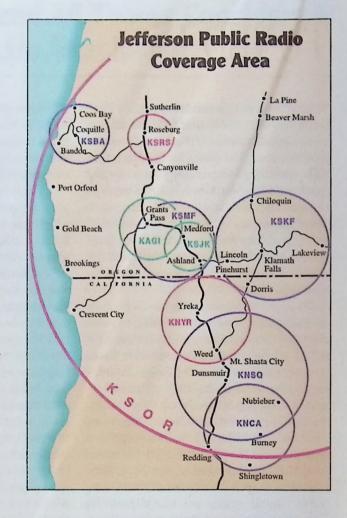
Jim, who hosts the World Beat Show and Jazz Wednesday on our Rhythm & News Service is an SOSC student majoring in Communication. Originally from Manhattan Beach, California, he moved to Eugene in 1992, where he enrolled at Lane Community College, then transferred to SOSC a year later.

Jim is also a professional drummer. In L.A. he played with a world music fusion band called *Punjabi*. "We played what we called 'Funka-



lypso,' kind of a blend of soca, reggae, calypso and funk," Jim says. So he has great credentials for the World Beat Show. Jim plays around the Rogue Valley as part of the rock band Little Dominic and the Dueces.

When he graduates from SOSC, Jim thinks he may try radio as a career. "But whatever I do," Jim says. "I'll never give up music."



# KSOR Dial Positions in Translator Communities

Bandon	91.7
Big Bend, CA	91.3
Brookings	91.1
Burney	90.9
Callahan	
Camas Valley	88.7
Canyonville	91.9
Cave Junction	89.5
Chiloquin	91.7
Coquille	88.1
Coos Bay	
Crescent City	91.7
Dead Indian/	
Emigrant Lake	88.1
Ft. Jones, Etna	91.1
Gasquet	89.1
Gold Beach	
Grants Pass	88.9

Hanny Camp	010
Happy Camp	
Jacksonville	91.9
Klamath Falls	90.5
Lakeview	89.5
Langlois, Sixes	91.3
LaPine, Beaver	
Marsh	89.1
Lincoln	88.7
Mt. Shasta, McCloud,	
Dunsmuir	91.3
Merrill, Malin,	
Tulelake	91.9
Port Orford	90.5
Parts of Port Orford,	
Coquille	91.9
Redding	
Roseburg	91.9
Sutherlin, Glide	89.3
Weed	89.5
	_



Monday	through Friday	Saturday	Sunday	
5:00 Morning Edition 7:00 First Concert 12:00 News 12:15 Siskiyou Music Hall 4:00 Northwest Journal	4:30 Jefferson Daily 5:00 All Things Considered 6:30 Marketplace 7:00 State Farm Music Hall	6:00 Weekend Edition 8:00 First Concert 10:30 Metropolitan Opera 2:00 St. Louis Symphony 4:00 All Things Considered 5:00 America and the World 5:30 Pipedreams 7:00 State Farm Music Hall	6:00 Weekend Edition 8:00 Millennium of Music 9:30 St. Paul Sunday Morning 11:00 Siskiyou Music Hall 2:00 On with the Show 3:00 Classical Countdown 4:00 All Things Considered 5:00 To The Best of Our Knowledge 6:00 State Farm Music Hall	

# Rhythm & News

KSMF 89.1 FM ASHLAND CAVE JCT. 90.9 FM GRANTS PASS 91.3 FM

KSOR 90.1 FM

KSBA 88.5 FM COOS BAY

KSKF 90.9 FM KLAMATH FALLS

**KNCA 89.7 FM** BURNEY

KNSQ 88.1 FM MT. SHASTA

Monday through F	riday	Saturday	Sunday
5:00 Morning Edition 9:00 Open Air 3:30 Living on Earth (Fridays) 4:00 All Things Considered 6:00 Northwest Journal 6:30 Jefferson Daily 7:00 Echoes 9:00 Le Show (Mondays) Selected Shorts (Tuesdays) 10:00	(Thursdays) Jazz (Mon-Wed) Jazzset (Thursdays) Jazz Revisited (Fridays)	6:00 Weekend Edition 10:00 Car Talk 11:00 West Coast Live 1:00 Pie In The Sky 1:30 Afropop Worldwide 2:30 World Beat Show 5:00 All Things Considered 6:00 Rhythm Revue 8:00 Grateful Dead Hour 9:00 The Retro Lounge 10:00 Blues Show	6:00 Weekend Edition 9:00 Marian McPartland's Piano Jazz 10:00 Jazz Sunday 2:00 BluesStage 3:00 Confessin' the Blues 4:00 New Dimensions 5:00 All Things Considered 6:00 Folk Show 8:00 Musical Enchanter Storytelling Hour 9:00 Thistle & Shamrock 10:00 Music from the Hearts of Space 11:00 Possible Musics

# **News & Information**

KSJK AM 1230

KAGI AM 930 **GRANTS PASS** 

Monday thro	ugh Friday	Saturday	Sunday
5:00 Monitor Radio Early Edition 5:50 Marketplace Morning Report 6:50 JPR Local and Regional News 8:00 BBC Newshour 9:00 Monitor Radio 11:00 People's Pharmacy (Monday) City Arts of San Francisco (Tuesday) Quirks and Quarks (Wednesday) New Dimensions (Thursday) Voices in the Family (Friday) 12:00 BBC Newsdesk 12:30 Talk of the Town (Monday) Pie In The Sky (Tuesday) 51 Percent (Wednesday)	Milky Way Starlight Theater (Thursday) Software/Hardtalk (Friday)  12:15 Rogue Valley Civic League Forum (Dec. 16)  1:00 Monitor Radio  1:30 Pacifica News 2:00 Monitor Radio 3:00 Marketplace 3:30 As It Happens 5:00 BBC Newshour 6:00 European Journal 6:30 Marketplace 7:00 The MacNeil-Lehrer Newshour 8:00 Northwest Journal 8:30 Pacifica News 9:00 BBC Newshour 10:00 BBC World Service	6:00 Monitor Radio Weekend 7:00 Northwest Reports 8:00 Sound Money 9:00 BBC Newshour 10:00 Healing Arts 10:30 Talk of the Town 11:00 Zorba Paster on Your Health 12:00 The Parents Journal 1:00 CSPAN'S Journal 2:00 Commonwealth Club of California 3:00 Inside Europe 3:30 Second Opinions 4:00 Bridges 5:00 To the Best of Our Knowledge 8:00 BBC World Service	6:00 CBC Sunday Morning 9:00 BBC Newshour 10:00 Sound Money 11:00 To the Best of Our Knowledge 2:00 Radio Sensación 8:00 BBC World Service

# **Program Producer Directory**

NATIONAL PUBLIC RADIO

635 MASSACHUSETTS AVENUE NW WASHINGTON DC 20001-3753

(202) 414-3232

AFROPOP WORLDWIDE ALL THINGS CONSIDERED AMERICA AND THE WORLD BLUESSTAGE CAR TALK Call-in-number: 1-800-332-9287 JAZZSET LIVING ON EARTH Listener line: (617) 868-7454 MARIAN McPARTLAND'S PIANO JAZZ MORNING EDITION Listener line: (202) 775-8686 RHYTHM REVUE SELECTED SHORTS THISTLE & SHAMROCK WEEKEND EDITION Listener line: (202) 429-9889

#### PUBLIC RADIO INTERNATIONAL

100 NORTH SIXTH STREET SUITE 900A MINNEAPOLIS MN 55403-1596

AS IT HAPPENS **BBC NEWSHOUR CBC SUNDAY MORNING** DR. SCIENCE **ECHOES** Listener line: (215) 458-1110 JAZZ CLASSICS MARKETPLACE MONITOR RADIO Listener line: (202) 775-8686 **PIPEDREAMS** SOUND MONEY ST. PAUL SUNDAY MORNING

#### OTHER PROGRAMS

GRATEFUL DEAD HOUR TRUTH & FUN INC 484 LAKE PARK AVENUE #102 OAKLAND CA 94610

HEARTS OF SPACE PO BOX 31321 SAN FRANCISCO CA 94131

(415) 759-1500 MILLENNIUM OF MUSIC WETA-FM PO BOX 2626

WASHINGTON DC 20006

NEW DIMENSIONS RADIO PO BOX 410510 SAN FRANCISCO CA 94141 (415) 563-8899

NORTHWEST JOURNAL NORTHWEST PUBLIC AFFAIRS NETWORK Listener line: (206) 626-6771

SADLER'S OREGON OUTLOOK RUSSELL SADLER SOSC COMMUNICATIONS DEPARTMENT 1250 SISKIYOU BOULEVARD ASHLAND OR 97520

SECOND THOUGHTS AMERICAN FORUM 12400 VENTURA BOULEVARD SUITE 304 STUDIO CITY CA 91604

STAR DATE **RLM 15.308** THE UNIVERSITY OF TEXAS AT AUSTIN AUSTIN TX 78712 (415) 471-5285

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM ASHLAND

KSRS 91.5 FM ROSERURG

**KNYR 91.3 FM** 

YREKA

KSOR dial positions for translator communities listed on page 18

# MONDAY-FRIDAY

#### 5:00-6:50 am Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

#### 6:50-7:00 am JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

#### 7:00am-Noon **First Concert**

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am. Star Date at 8:35 am. As It Was at 9:30, and the Calendar of the Arts at 9:00 am

#### Noon-12:15nm NPR News, Regional Weather and Calendar of the Arts

#### 12:15-4:00pm Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm, Star Date at 3:30 pm, and Questing Feast at 3:55 pm

#### 4:00-4:30pm Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern california. Produced by the Northwest Public Affairs Network and the region's public radio stations.

### 4:30-5:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

#### 5:00-6:30pm **All Things Considered**

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

# Marketplace

The day's business and financial news, with host David Brancaccio.

#### 7:00-2:00am State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

# SATURDAYS

#### 6:00-8:00am **Weekend Edition**

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr, Scott Simon hosts.

#### 8:00-10:30am First Concert

Classical music to start your weekend, hosted by Pat Daly and Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

> 10:30~2:00pm Metropolitan Opera

> 2:00-4:00pm St. Louis Symphony

4:00-5:00pm All Things Considered

The latest international and national news from NPR.

#### 5:00-5:30pm America and the World

Richard C. Hottelet hosts this weekly discussion of foreign affairs, produced by NPR.

> 5:30-7:00pm **Pipedreams**

Michael Barone's weekly program devoted to music for the pipe organ.

#### 7:00-2:00am State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

#### SUNDAYS

#### 6:00-8:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

#### 8:00-9:30am Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

> 9:30-11:00am St. Paul Sunday Morning

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

#### 11:00-2:00pm Siskiyou Music Hall

Milt Goldman brings you music from Jefferson Public Radio's classical library.

#### 2:00pm-3:00pm On with the Show

Herman Edel hosts this weekly survey of the greatest music from the Broadway stage - from well-known hits to the undeservedly obscure.

#### 3:00pm-4:00pm Classical Countdown

Rich Caparella hosts this review of the nation's favorite classical recordings. Special segments include "Turkey of the Week."

#### 4:00-5:00pm All Things Considered

The latest news from NPR.

# 5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

#### 6:00-2:00am State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

# FEATURED WORKS

\* indicates composer's birthday

# First Concert Dec 1 Th Britten: Young Person's Guide to the Or-

DCC 2	•	Piozai C. Ciarmet Concerto
Dec 5	M	Chaminade: Piano Trio No. 1
Dec 6	T	Beethoven: Piano Concerto No. 1
Dec 7	W	Rodrigo: Conclerto de Aranjuez
Dec 8	Th	Haydn: Symphony No. 104
Dec 9	F	Rachmaninov: Rhapsody on a Theme of
		Paganini
		2 1 2 1 11 1

Dec 12	M	Beethoven: Symphony No. 1
Dec 13	T	Brahms: Cello Sonata No. 2
Dec 14	W	Liszt: Piano Concerto No. 1
Dec 15	Th	Mozart: Bassoon Concerto
Dec 16	F	*Kodaly: Peacock Variations

Chestra

Dec 2 F Mozart: Clarinet Concerto

Dec 19	M	Prokofiev: Violin Concerto No. 2
Dec 20	T	Mendelssohn: Symphony No. 4
Dec 21	W	Part: Te Deum

Dec 22	Th	Beethoven: Piano Sonata No. 30. Op. 109
Dec 23	F	Britten: A Ceremony of Carols

Dec 26 M Brahme: Serenade No. 1

DCC 20 11	Diamino. Deteriade 1.0. 1
Dec 27 T	Schubert: Piano Sonata in A
Dec 28 W	Stravinskt: Danses Concertantes
Dan 20 Th	Managet Caronada in P. flat K 361

Dec 29 Th Mozart: Serenade in B-flat, K.361 Dec 30 F Rachmaninov: Piano concerto No. 2

		Diskiyou Masic Man
Dec 1	Th	Brahms: Piano Trio No. 1
Dec 2	F	Beethoven: Symphony No. 3, "Eroica"
Dec 5	M	Saint Saens: Symphony No. 3

Sickiyou Music Hall

Dec 6 T Schubert: Sonata for Arpeggione Dec 7 W Mozart: Piano Quartet No. 1 in g

Dec 8 Th \*Sibelius: Symphony No. 2
Dec 9 F Brahms: String Quartet No. 1

Dec 12 M Tchaikovsky: Symphony No. 1

Dec 13 T Mendelssohn: Piano Concerto No. 1

Dec 14 W Tavener: Last Sleep of the Virgin Dec 15 Th Tchaikovsky: Souvenir of Florence

Dec 16 F Beethoven: Symphony No. 9

Dec 19 M Mozart: Symphony No. 35, "Haffner" Dec 20 T Berg: Violin Concerto

Dec 21 W Schubert: Trout Quintet
Dec 22 Th Rachmaninov: Vespers

Dec 22 Th Rachmaninov: Vespers
Dec 23 F Wagner: Siegfried Idyll

Dec 26 M Rachmaninov: Symphonic Dances

Dec 27 T Brahms: Violin Sonata No. 2 Dec 28 W Ravel: Piano Concerto

Dec 29 Th Haydn: Sinfonia Concertante Dec 30 F Schubert: Quintet in C

#### HIGHLIGHTS

### Metropolitan Opera

Dec 3 The Met Marathon
Preview of the coming Metropolitan Opera season

Dec 10 Lady Macbeth of Mtsensk, by Shostakovich Cast: Maria Ewing, Vladimir Bogachov, Mark Baker, Sergei Koptchak. Conductor: James Conlon (10:00am)

Dec 17 Rigoletto, by Verdi

Cast: Sumi Jo, Wendy White, Ramon Vargas, Juan Pons, Sergei Koptchak. Conductor: Christian Badea

Dec 24 Don Giovanni, by Mozart

Cast: Sharon Sweet, Patricia Schuman, Hei-Kyung Hong, Jerry Hadley, James Morris, Bryn Terfel, Ildebrando d'Arcangelo, Sergei Koptchak. Conductor: Leopold Hager.

Dec 31 Peter Grimes, by Britten
Cast: Rene Fleming, Anthony Rolfe Johnson, Thomas
Stewart, Conductor: James Conlon.

## St. Louis Symphony

Dec 5 William Bolcom: Songs of Innocence and Experience: A Musical Illumination for the Poems of William Blake. Soloists: Ilana Davidson, Linda Hohenfeld, Debbie Lennon, Mary Shearer, LeeAnna Knox, Nancy Maultsby, Walter Plante, John Absolom, Vernon Hartman, Andre De Shields, Jordan Cooper. Western Wind Madrigal Singers, St. Louis Children's Chorus. Leonard Slatkin, conductor.

Dec 12 Vivaldi: Concerto for Three Violins, Concerto for Two Cellos; Bottesini: Gran Duo Concertante for Violin and Bass; Dvorak: Silent Woods; Hindemith: Trauermusik; Persichetti: The Hollow Man for Trumpet and Orchestra; Weber: Concertino in E-flat for Euphonium and Orchestra. Leonard Slatkin, conductor.

Dec 19 Beethoven: Overture to Fidelio; William Kraft: Tympani Concerto; Sibelius: Symphony No. 2 in D, Op. 43. David Herbert, tympani. Andre Raphael Smith, conductor.

Dec 26 Beethoven: Symphony No. 4 in B-flat, Op. 60; Prokofiev: Piano Concerto No. 2 in G Minor, Op. 16; Stravinsky: Suite from *The Firebird*. John Browning, piano. Hans Vonk, conductor.

#### St. Paul Sunday Morning

Dec 4 Kronos Quartet

Dec 11 David Owen Morris, piano. Works by Schubert, Liszt, Brahms, Grainger, Peter Maxwell Davies, Billy Mayerl.

Dec 18 Jorja Fleezanis, violin; Anthony Ross, cello; Edgar Meyer, bass. Handel: Sonata in D; Rossini: Duetto; Ravel: Sonata for Violin and Cello; Meyer. Trio No. 3

Dec 25 The Sixteen. Music for the season by Walton, Holst, Warlock, Tallis, Howells, and others.

# TEXACO-METROPOLITAN OPERA INTERNATIONAL RADIO NETWORK 1994-95-SLASON Mat Savar Brazian

Met Season Preview	Dec 3
*Lady MacBeth of Mtsensk (Shostakovich)	Dec 10
Rigoletto (Verdi)	Dec 17
Don Giovanni (Mozart)	Dec 24
Peter Grimes (Britten)	Dec 31
*Madama Butterfly (Puccini)	Jan 7
Die Fledermaus (J. Strauss)	Jan 14
L'Elisir D'Amore (Donizetti)	Jan 21
Le Nozze di Figaro (Mozart)	Jan 28
Cavalleria Rusticana (Mascagni)/ Pagliacci (Leoncavallo)	Feb 4
Turandot (Puccini)	Feb 11
Il Barbiere di Siviglia (Rossini)	Feb 18
La Traviata (Verdi)	Feb 25
Der Rosenkavalier (R. Strauss)	March 4
*Simon Boccanegra (Verdi)	March 11
La Bohème (Puccini)	March 18
Idomeneo (Mozart)	March 25
Tosca (Puccini)	April 1
*Pelléas et Mélisande (Debussy)	April 8
The Ghosts of Versailles	
(Corigliano)	
Parsifal (Wagner)	April 22

\*New production

Tune in every week to the live "Saturday at the Met" radio broadcasts.

Saturdays at 10:30am on

CLASSICS & NEWS

# MUSICAL ENCHANTER STORYTELLING HOUR

magine being on a submarine in the ocean deep, hearing the sounds and excitement of the underwater world...a story begins...followed by a beautiful song. Imagine learning about sonar and skin diving, then joining in a crazy game identifying unusual sounds. Imagine sleeping out in the woods, joining the gang after dark to listen to a new Campfire Science episode. Why is there air, or rain, or echoes? Imagine listening quietly and intently to a traditional storyteller weave a myth or tale, often with an important message or surprise.



HOSTS TISH STEINFELD AND PAUL RICHARDS WITH FRIENDS

nd if this is not enough, imagine the real reward...cuddling up with the family around the radio to share this audio adventure. Parents and children listening together is what makes The Misical Enchanter scryelling for special. In each episode listeners are even given creative ideas about new activities, books, projects and events geared to enhance family life.

Bring The Musical Encienter
Scaytelling Hour into your home
Sunday evenings at 8:00 pm or

Sunday evenings at 8:00 pm on IPR's Rhythm & News Service

# Rhythm & News Service

KSMF 89.1 FM ASHLAND CAVE JCT, 90.9 FM

PDI I

KSBA 88.5 FM

KSKF 90.9 FM

KNCA 89.7 FM

KNSQ 88.1 FM

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Colleen Pyke, Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am and Naturewatch at 2:30pm.

3:30-4:00pm Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm All Things Considered

The lastest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:00-6:30pm Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern california. Produced by the Northwest Public Affairs Network and the region's public radio stations.

6:30-7:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm **Echoes** 

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-9:30pm Wednesday: Anton Chekhov: 16 Stories This dramatised survey of Chekhov's tales is produced by

This dramatised survey of Chekhov's tales is pr Seattle's Globe Repertory Theatre.

9:30pm-10:00pm
Wednesday: Joe Frank: In the Dark
He's back. 26 half-hour visits to Joe Frank's decidedly dark
world.

9:00-9:30pm

Thursday: The Milky Way Starlight Theater Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm

Thursday: Ken Nordine's Word Jazz

Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm

Friday: Riverwalk: Live from the Landing
The Jim Cullum Jazz Band presents classic jazz from San
Antonio, Texas.

10:00pm-10:30pm Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded iazz from 1917-1947.

10:00-11:00pm Thursday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

> 10:30pm-2:00am Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am Weekend Edition

The latest national and international news from NPR.

10:00-11:00am Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

> 11:00-1:00am West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after CarTalk!

1:00-1:30pm Pie In The Sky

Linda Eckhardt, Park Kerr and Tod Davies bring you public radio's first show about food and cooking. If you can get control of your refrigerator, you can get control of your life!

> 1:30-2:30pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

#### 2:30-5:00pm The World Beat Show

Jim Reeder brings you Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm All Things Considered

The latest national and international news from NPR.

6:00-8:00pm Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B and roots rock.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it deja vu? Or what?

10:00-2:00am
The Blues Show

Chris Welton with the best in blues.

# SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am

Marian McPartiand's Plano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

BluesStage

Our favorite live blues program. Melvin Van Peebles hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

**New Dimensions** 

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.



Georges Collinet is host of Afropop Worldwide

#### 5:00-6:00pm All Things Considered

The latest national and international news from NPR.

6:00-8:00pm The Folk Show

Keri Green brings you the best in contemporary folk music.

8:00-9:00pm

The Musical Enchanter Storytelling Hour

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

**Possible Musics** 

Space music and new age music in an interesting soundscape.

#### HIGHLIGHTS

### Jazzset with Branford Marsalis

Dec 1 Joe Lovano, Tom Harrel

Dec 8 Randy Weston Trio

Dec 15 John Clayton, Canegie Hall Jazz Band with

Jon Faddis, Carrie Smith, Jimmy Smith

Dec 22 Hugh Masakela

Dec 29 Benny Green, Ricky Woodward

## AfroPop Worldwide

Dec 3 Drum Heaven

Dec 10 AfroPop Worldwide holiday gift picks

Dec 17 Brasil Bulletin, Part 1

Dec 24 Georges Collinet's Makossa Hit Parade

#### Marian McPartiand's Piano Jazz

Dec 4 Meredith d'Ambrosio

Dec 11 Henry Mancini

Dec 18 Bob Dorough

Dec 25 A Jazz Piano Christmas

#### BluesStage

Dec 4 Joanna Conner, "Wild Child" Butler

Dec 11 Roy Rogers, Fruteland Jackson

Dec 18 Lou-Ann Barton, Sid Selvidge

Dec 25 Skeeter Brandon and Highway 61, Teri Lynn Washington

#### Confessin' the Blues

Dec 4 Otis Spann's Limited Discography

Dec 11 Big Blues Women (Big Maybelle, Big Mama Thornton, etc.)

Dec 18 Bruce Kaplan's Flying Fish Records

Dec 25 Christmas Blues

#### **New Dimensions**

Dec 4 Dialogues with Sir Lauren Van Der Post: A Mythic Journey, part I

Dec 11 Dialogues with Van Der Post, part II

Dec 18 Dialogues with Van Der Post, part III

Dec 25 Thomas Merton Remembered

#### Thistie & Shamrock

Dec 4 Kinfolk

Dec 11 Digitally Sampled

Dec 18 Winterfest

Dec 25 Season's Greetings

Jazz is played from the heart. You can even live by it. Always love it. Satchmo

Louis Armstrong, 1965



# **Riverwalk**

Live from the Landing

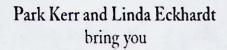
Celebrating jazz – America's classical music.

- Great performances
- Lively interviews
- Personal Anecdotes

■ Pure entertainment

Featuring The Jim Cullum Jazz Band and guest artists with host David Holt.

Rhythm & News Fridays at 9pm



# Pie in the Sky

the show that proves if you can get control of your





Tuesdays at 12:30 on News & Information

from the Canadian Broadcasting Corporation

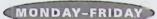
Sundays at 6am

News & Information

# **News & Information Service**

KSJK AM 1230

KAGI AM 930 GRANTS PASS



#### 5:00-8:00am Monitor Radio

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

> 5:50am Marketplace Morning Report

> 6:50am
>
> JPR Local and Regional News

8:00am-9:00am BBC Newshour

News from around the world from the world service of the British Broadcasting Company.

9:00am-11:00 a.m. Monitor Radio

#### 11:00AM - NOON

MONDAY
People's Pharmacy

#### TUESDAY City Arts of San Francisco

Maya Angelou hosts conversations with leading figures in literature, culture and the arts.

# WEDNESDAY Quirks and Quarks

The CBC's award-winning science program.

# THURSDAY New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

### FRIDAY Voices in the Family

Dan Gottlieb, a psychologist and family therapist, hosts this weekly program devoted to issues of mental and emotional health.

#### NOON - 12:30PM

MONDAY-FRIDAY
BBC Newsdesk

The latest international news from the BBC World Service.

**DECEMBER 16** 

12:15pm: Rogue Valley Civic League Forums
Pre-empts BBC Newsdesk and Software/Hardtalk.

## 12:30PM - 1:00PM

MONDAY
Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues.

# TUESDAY Pie In The Sky

Linda Eckhardt, Park Kerr and Tod Davies bring you public radio's first show about food and cooking. If you can get control of your refrigerator, you can get control of your life!

# WEDNESDAY 51 Percent

Features and interviews devoted to women's issues.

# THURSDAY The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

# ALTERNATE FRIDAYS Software/Hardtalk

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:00pm-1:30pm Monitor Radio

The latest national and international news.

1:30pm-2:00pm Pacifica News

National and international news from the Pacifica News Service. (Repeats at 8:30pm)

#### 2:00PM - 3:00PM

MONDAY-FRIDAY
Monitor Radio

The afternoon edition of the daily news magazine from the radio news service of the Christian Science Monitor.

#### 3:00pm-3:30pm Marketplace

The day's business and financial news, with host David Brancaccio.

3:30pm-5:00pm As It Happens

National and international news from the Canadian Broadcasting Corporation.

> 5:00pm-6:00pm BBC Newshour

6:00pm-6:30pm European Journal

From PRI and Radio Duetsche Welle in Germany comes this daily news digest from Europe.

6:30pm-7:00pm Marketplace

A repeat broadcast of the 3:00pm program.

7:00pm-8:00pm

#### The MacNeil-Lehrer Newshour

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

#### 8:00pm-8:30pm Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern california. Produced by the Northwest Public Affairs Network and the region's public radio stations.

# 8:30pm-9:00pm Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

#### 9:00pm-10:00pm BBC Newshour

The latest international news from the British Broadcasting Corporation.

10:00pm-11:00pm BBC World Service

# SATURDAYS

6:00am-7:00am Monitor Radio Weekend

#### 7:00am-7:30am Northwest Reports

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

#### 8:00am-9:00am Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am BBC Newshour

# 10:00am-10:30am The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

# 10:30am-11:00am Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues. (Repeats Mondays at 12:30pm.)

#### 11:00am-12:00 Noon

#### Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

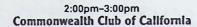
#### 12:00pm-1:00pm The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

# 1:00pm-2:00pm

#### C-SPAN'S Weekly Radio Journal

A collection of voices heard on cable TV's public affairs network.



Lectures and discussions from one of the oldest and largest public-affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

# 3:00pm-3:30pm Inside Europe

A weekly survey of European news produced by Radio Deutsche Welle in Cologne, Germany.

#### 3:30pm-4:00pm Second Opinion

Erwin Knoll, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

#### 4:00pm-5:00pm

#### Bridges, with Larry Josephson

Josephson returns to public radio with this weekly dialogue that seeks to find common ground between liberal and conservative perspectives.

# 5:00pm-8:00pm To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

#### 8:00pm-Midnight BBC World Service

News and features from the British Broadcasting Service.

### SUNDAYS

#### 6:00am-9:00am CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am BBC Newshour

10:00-11:00am Sound Money

11:00am-2:00pm

#### To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

#### 2:00pm-8:00pm Radio Sensación

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - en español.

#### 8:00pm-Midnight BBC World Service

News and features from the British Broadcasting Service.



To the Best of Our Knowledge interviewers Judy Strasser, Margaret Andreasen, and Steve Paulson, with host Jim Fleming (center).



from the Canadian Broadcasting Corporation

Weekdays at 3:30pm

**News & Information** 

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# car talk



Mixing wisecracks with muffler problems and word puzzles with wheel alignment,
Tom & Ray Magliozzi take the fear out of car repair.

Saturdays at 10am on the Rhythm & News Service

FROM NATIONAL PUBLIC RADIO

# PROGRAM UNDERWRITERS

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The Red Baron Restaurant 3650 Biddle Road · Medford · 772-1678

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Isabel Sickels - On behalf of The Pacific Northwest Museum of Natural History

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### UMPQUA VALLEY

John and Mary Kapka Unruh, M.D. Roseburg

# N. CALIFORNIA

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# BACK SIDE OF THE BOOM

Tim Harper

# No Free Lunch

ack in the sixties, when we were all thinner, younger, and had way less insurance, my dad took a look at what we were doing and said to me "you can change anything you want - as long as you're willing to pay the bill." At the time, I wrote it off to his hard-nosed depression era mentality; boomer's especially will remember: "when I was your age we walked five miles each way to school, uphill both ways...." You know the story.

But now, as various bills come due, I hear those words, finally, as both a reminder to, and an indictment of, my generation. Not for failed promises or lack of vision-every generation, all youth, is privy to that-but for our great orgies of guilt and the neuroses so carefully held to our breasts as a sop against really having to do anything now that our worst fear has come to pass. You know the fear of which I speak. Not that the economy and the environment are a wreck, not that our children may even be more selfish and self-centered than we. No, what I'm talking about is the fact that, as so many before us have, we've awakened to find that not only are we in our mid-forties-we're now the ones in charge and, as a result, responsible for what happens from here on out. Can you imagine a scarier deal for a group of people who only want to have fun, listen to rock 'n roll, and above all be

liked? Oh yeah, we're gonna save the world and cure social injustice along the way. If you have a problem with that assessment just look to our President-truly a reflection of our generation, good and bad.

One of the disadvantages of middle age is that one begins to see, forming nebulously at times out of the mist and smoke of daily life, the legacy one is about to leave one's children. It is seen without the cushion of ennui, without the protective lethargy of old age. And one feels the guilt of knowing that the energy to do something about it still exists, even if the will and courage no longer do. Thirty years later I figure out what my father's words really mean. I've figured out that it's not about money or power or the need to be in charge. It is about courage. Most of all it is about substance, about standing by your beliefs whether people like you or not. It's about standing by the vision of your youth and carrying it through. Big bill.

Tim Harper's Back Side of the Boom can be heard Wednesdays on The Jefferson Daily. Tim also hosts Monday Night Jazz at 10pm on JPR's Rhythm & News Service.

Tune-in to Jefferson Public Radio's house blend of jazz, contemporary, blues, world beat, and new music.



Mon-Thurs 9am-4pm Fridays 9am-3pm

# Move over Casey Kasem.

# QUARTERDECK



Join Rich Capparela for a weekly countdown of the nation's favorite classical music recordings as published by Billboard Magazine. Expect some surprises along the way - such as Pick of the Week. Dark Horse of the Week, and an occasional Turkey of the Week.

Sundays at 3pm CLASSICS & NEWS



# ROGUE VALLEY

## Theater

♦ Alice in Panto-Land will be presented by Oregon Cabaret Theatre. Written by the Cabaret's Jim Giancarlo and Darcy Danielson, the show is a musical comedy for the family. Performances nightly through December 31 at 8pm except: Dec. 6, 13, 24 & 25; Sundays at both 1pm and 8pm. Dinner is available (reservations required). Tickets may be purchased at the box office at 1st and Hargadine or by calling. Ashland. (503)488-2902

## Music

◆ The Southern Oregon State College Department of Music presents the following in the Music Recital Hall:

Fall Band Concert: SOSC Symphonic Band and SOSC Instrumental Jazz on Friday, 12/2 at 8pm. Tickets \$3/2/2

Christmas Concert: SOSC Chamber, Concert, and Jazz Choirs on Sunday 12/4 at 7pm. Tickets \$3/2/2

Siskiyou Singers will perform on Friday, 12/9 at 8pm. and on Saturday, 12/10 at 8pm. Call for ticket prices.

All events are subject to change. (503)552-6101

◆ Southern Oregon Repertory Singers, a 28 voice chamber choir directed by Dr. Paul French, will present its annual Holiday Concerts at three sites. Special guests for each of the concerts will be Pat O'Scannell and Sue Carney, Co-Directors of the Oregon Shakespeare Festival Musicians, accompanying SORS on a group of medieval and renaissance pieces. Also featured on the concert will be the music of Arvo Part, Praetorius, Gesualdo, John Biggs and a collection of well-known and lesser-known carols from around the world. Concerts will be given at Newman United Methodist Church, 132 NE B St. in Grants Pass, on Friday, December 16 at 8pm; St. Mark's Episcopal Church, Fifth and Oakdale Streets, Medford, on Saturday, December 17 at 8pm; and at

the SOSC Music Recital Hall in Ashland, on December 18 at 4pm. Tickets are \$7.50/\$5 and may be purchased at Molly Reed Interiors, Medford and Ashland, Tree House Books in Ashland or by phone. (503)488-2307

◆ A Christmas Celebration will be performed by Jefferson Baroque Orchestra. The concert will be presented by Oregon Arts Commission and the Arts Council of Southern Oregon on Friday, December 3 at 8pm at Newman United Methodist

Church, 6th and B Streets, Grants Pass, and on Saturday, December 4 at 8pm at First United Methodist Church, 175 W. Main St., Ashland. The Orchestra and Chorus will perform music for the Yuletide season including the Rogue Valley premier of Charpentier's Song of the Birth of the Birth of our Lord Jesus Christ. Also premier-

ing in the Rogue Valley will be the Colonial American composer Oliver Holden's anthem *Christmas*. For further information call (503)592-2681.

♦ The Rogue Valley Symphony presents Candlelight 1994, Holiday Baroque Concerts featuring Stamitz's Christmas Symphony: Bach's Jesu, Joy of Man's Desiring and Brandenburg Concerto No. 3; and more. Concerts will be held: Friday, December 9 at Newman United Methodist Church in Grants Pass; Saturday, December 10 at First United Methodist Church in Ashland; Thursday, December 15 and Friday, De-

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

December 15 is the deadline for the February issue.

For more information about arts events, listen to JPR's Calendar of the Arts cember 16 at Westminster Presbyterian Church in Medford. All concerts begin at 8pm with open seating. Tickets are \$16 and are available by calling (503)488-2521.

◆ Christmas with the Chorale marks the opening of the 22nd season of The Rogue Valley Chorale in concerts on December 10 at 8pm & December 11 at 3pm at First Presbyterian Church in Medford. The program features carol arrangements by Robert Shaw and Alice Parker,



Southern Oregon Repertory Singers

plus premiers of new carols and arrangements by local composer Keith Campbell. Tickets are available through the Britt ticket office in Medford or at the door.

♦ The Siskiyou Singers will feature Vivaldi's Gloria at its annual winter concert on December 9 & 10 at 8pm in the Southern Oregon State College Music Recital Hall. A 12-piece chamber choir of Rogue Valley Symphony musicians will accompany the 140 voice choir. A Musicological Journey Through the Twelve Days of Christmas, and other unique seasonal selections are also planned for the holiday performance. Tickets are \$7, \$5 for students and seniors. For information call (503)482-5290.

## Exhibits

◆ Schneider Museum of Art presents Terry Allen and Jo Harvey Allen Exhibition in the Main Gallery, and D.R. Wagner: Living in the Mouth of the World in the Entry Gallery, through December 16. Ashland. (503)552-6245

- ♦ Mixed Media Drawings by Pamela Lanza will be presented by the Gallery at Stevenson Union at Southern Oregon State College December 12 through January 19. Lanza's work deals with the rituals of modern medicine and the body as fragile matter in the context of a technological megalopy. Employing such elements as charcoal, acrylic, photoprint, collage, paper and wood, the artist attempts to construct an iconography for medical science and its quasi-religious functions. Gallery hours are Monday through Friday, 8 to 9pm: Saturdays, 9 to 2:30pm. For more information call The Gallery in Ashland. (503)552-6465
- ◆ Recent Prints by Minnesota artist Jeff Hirst will be presented by the Gallery at Stevenson Union at Southern Oregon State College through December 8. Nationally exhibited, Hirst's work involves mixed media prints and paintings and investigates issues of survival in the aftermath of chaos. Ashland. (503)552-6465
- ♦ Wiseman Gallery at Rogue Community College will continue a presentation of Plein air works in oil pastel by Alan Bloom through December 10. The Gallery is located at 3345 Redwood Hwy., Grants Pass. (503)471-3500
- ♦ Annex Gallery at Rogue Community College will present works by John and Sehu November 28 through December 10. Grants Pass. (503)471-3500
- ♦ The 12th Annual Christmas Crafts Fair will be held on Saturday, December 17 from 10am-7pm and on Sunday, December 18 from 10am-5pm. The event will feature the work of local artisans as well as live music at Shakespeare's Great Hall, Main Street near Pioneer, in downtown Ashland.
- ♦ The Clayfolk Annual Christmas Show will be held December 1-4 at the Medford Center in Medford. Doors open Thursday, December 1 at 6pm for an opening reception. Hours of operation will be: Friday, December 2 and Saturday, December 3 10am-7pm; Sunday, December 4 noon-4pm. This year's event will include a children's table where youngsters will have an opportunity to play and create with clay. For more information call (503)482-1865.

# COAST

## Music

♦ Handel's Messiah will be presented by Oregon Coast Music Association on Sunday, December 10 at 2pm at the Egyptian Theater in Coos Bay, and on Saturday, December 17 at 7:30pm at Harbor Hall in Bandon. The concert, under the direction of Christian Rosman, will feature soloists as well as a 12 piece instrumental en-

semble. All tickets are \$5 and may be purchased at The Frame Stop in Coos Bay, The Country Merchant in Bandon, or by calling the OCMA office for charge by phone. (503)267-0938

# UMPQUA VALLEY

#### Theater

♦ The Fine and Performing Arts Department and Centerstage at Umpqua Community College presents its fall theatrical production on December 1, 2, 3, 9, 10, and 11 at 8pm and 2pm. Roseburg. (503)440-4600

#### Music

 Roseburg Concert Chorale Christmas Concert will be presented by The Fine and Performing Arts Department Umpqua Community College on Sunday, December 4 at 3pm in Jacoby Auditorium. The Concert Chorale will perform its forty-fourth annual Christmas Concert, entitled A Nativity Celebration, under the direction of Roberta Hall. The eighty-five voice community choir will open with the first movement of John Rutter's Gloria and end with the stirring Gloria by Randol Bass. Both of these works include brass ensemble. Between these two musical pillars will be music representative of the nativity setting. Joining the chorale as guest performers will be the Umpqua Community College Choir, directed by Roberta Hall and the Bell Choir from the First United Methodist Church under the direction of Wanda Eddy. Tickets for the concert are \$4 and are available at Ricketts Music Store, Fullerton Hornsby Drug and Harvard Avenue Drug. Roseburg. (503)440-4600

#### **Exhibits**

♦ The Fine and Performing Arts Department will present an exhibit by the Umpqua Community College Art Faculty through December 15 in the Art Gallery. Gallery hours are 1 - 5pm Monday through Friday or by special request. Roseburg. (503)440-4600

# N. CALIFORNIA

#### Theater

♦ Charles Dickens' A Christmas Carol will be presented as part of the Yreka, At Last! Series by Director, JJ. Lewis-Nichols and Shasta Starcraft, in collaboration with the Yreka Community Theater on December 14, 16, 17, and 18 at Yreka Community Theater, 810 N. Oregon St. Tickets are \$7 General, \$6 Sr./Student Yreka. (916)842-2355

#### Music

♦ 17th Annual Messiah Sing-Along will be presented by Shasta College Fine Arts Division on December 3 at 7:30pm in the Shasta College Theatre. Judith Knowles will direct the 70-member Shasta Chorale and the Chorale Orchestra with special guest soloists. The community is invited to join in the singing of the Hallelujah Chorus and familiar holiday carols. No admission charge. Redding. (916)225-4807

### **Exhibits**

♦ 45th Annual College Faculty Exhibition will be presented by Shasta College Fine Arts in the Gallery on campus in the Art Building through December 15. A wide variety of work in various media by the Art Department staff is included. Redding. (916)225-4807





# RECORDINGS

JPR's Music Gurus

# The Best of '94

he end of the year is upon us and its time again for our Fabulous-Picks-of-1994 from the JPR air staff. Over the course of a year we receive at least 2,500 compact discs from distributors from all around the country. With this much music, however, it can be a daunting task to sort through the fruit and find the cherries from amongst the lemons. Every now and then a disc will appear which will spark a particular interest for one of us on this side of the microphone. We thought it would be fun to pass along our favorites from this year's crop. You might find this list useful as you consider your holiday music purchases. Or, you may do better by tearing out a page of Billboard magazine and getting a handful of darts.

## John Baxter

This has been an incredible year for music. I was told to list my five favorite CDs. How about six. And that's a stretch. Here are my year-end rayes:

Touch of Oliver (Bar None A-HAON-035-2) A band out of County Limerick led by an exceptionally talented pop songwriter named Diarmuid O'Sullivan.

Brian Ferry: *Mamouna* (Virgin 7243 8 39838 2) With Andy MacKay, Phil Manzanera and, yes, even Brian Eno, this is quietly a Roxy Music reunion.

Best of Kodo (TriStar WK 57776) The world's greatest Japanese taiko ensemble and Sony's Super Bit Mapping process make this CD a sonic wonder.

Ali Farka Toure and Ry Cooder: Talking Timbuktu (Hannibal HNCD 1381) Mali's answer to John Lee Hooker teams up with slide master Cooder in a deeply soulful cross-cultural dialogue.

Michael Marcus: Here At! (Soul Note 121243-2) An undeservedly obscure player of the stritch and manzello fronts a solid quartet in supremely intelligent jazz. Rahsaan Roland Kirk would be proud.

Songs from Chippy (Hollywood HR-61609) Turn Bertolt Brecht loose in a Texas roadhouse and you might get these great songs from Terry Allen and Jo Harvey Allen's musical based on the diaries of a Texas prostitute.

## **Russ Levin**

Fratres: works for violin by Part, Corigliano, Moravec, Glinsky and Messiaen; Maria Bachman, violin, Jon Klibonoff, piano (Catalyst 61824)

Perhaps my pick for Album of the Year. Bachman has a sweet, lyrical, and finely contained tone, providing a perfect match for some of the best recent music for violin.

Vivaldi: Gloria, Magnificat; other sacred works; Taverner Choir and Players, Andrew Parrott, Conducting (Virgin Veritas 59326)

After hearing this recording, I realized that Vivaldi is a grossly neglected composer. A nice, light touch to this ensemble, with great clarity to the individual voices.

American Journey: Poetry and Song in the Twentieth Century: The New Amsterdam Singers, Clara Longstreth, Cond. (Troy/Albany 108)

I love American choral music. This disc is worth it just for the collection of Shakespeare songs by Matthew Harris.

Dvorak: Piano Quintet in a, Op. 81, Piano Quartet in E-flat, Op. 87; The Emerson String Quartet with Menahem Pressler, piano (DG 104837)

The Emerson is simply the best string quartet going these days, and this Dvorak will make you melt.

I Wish It So: Songs of Bernstein, Blitzstein, Sondheim and Weill; Dawn Upshaw with piano and orchestral accomp. (Elektra Nonesuch 79345)

An unbelievably powerful recording— Dawn belts them out with the best, and still brings great charm and humor. This one will wake the neighbors.

#### Keri Green

For solid, conventional-sounding folk that you'll want to sing along with, try Anne Dodson From Where I Sit (Beech Hill Music 102d), and Christopher Shaw Been to Town and Back Again (Hudson River Co. 9409-2). Both of these provide strong vocal melodies against well-produced arrangements.

Texas singer-songwriter Robert Earl Keen has done it again with *Gringo Honeymoon* (Sugar Hill 1044). If you're not already a fan, you will be!

On the bluegrass scene, I keep reaching for the debut from Chesapeake *Rising Tide* (Sugar Hill 3827). This accoustic supergroup, with bandmembers from Seldom Scene and Tony Rice Unit, will mesmerize you with their gentle, but passionate, delivery.

Two more absolutes from the bluegrass vein are last year's releases from Tim O'Brien and the O'Boys Oh Boy! Oh Boy! (Sugar Hill 3808) and Kukuruza Crossing Borders (Sugar Hill 3814). Tim somehow makes bluegrass sexy; don't ask me how! Kukuruza is a Russian group from Moscow who understands bluegrass better than some of us at home.

For the ethnic music lover, two musts: Talitha MacKenzie Solas (Shanachie 79084) takes you backward and forward at the same time with her contemporary treatment of traditional Gaelic songs; Varttina Oi Dai (Green Linnet 4014) explains why this Finnish folk band is one of the hottest groups in the European touring circuit.

### **Ron Kramer**

Famous Opera Duets, Jerry Hadley & Thomas Hampson, Orchestra of Welsh National Opera, Carlo Rizzi, cond. (Teldec 9031-73283-2)

From the time I picked up a copy of this new release of duets by tenor Jerry Hadley and baritone Thomas Hadley, it has been a favorite. Both singers have enjoyed considerable, and much-deserved, individual success in the past several years. Their teaming for an album of duets, however, goes beyond the coupling of polished and talented individual voices. Sometimes, a duo's coupling matches both the artistic personalities and vocal chemistry to produce a "blend" which is truly special. This is one of those rare instances. The voices intertwine and

complement one another to an extraordinary degree. This collection ranges from crowd-pleasers like the 'Oh Mimi, tu pieu non torni" (from Act IV of Puccini's La Boheme) and "Venti scudi" (from Act II of Donizetti's L'Elisir d'amore) to the genuinely unusual. In the latter category we find a beautiful duet from Act II Donizetti's seldom-heard Belisario and a spectacular (vocally and musically) duet from Act II of Meyerbeer's Dinorah ("Quand I'heure sonnera"). A magnificently song duet from Act I of Verdi's Don Carlo ('Le voila! C'est l'Infant!") has always been a favorite of this writer and it has seldom been better or more pleasingly sung.

A regular request on our periodic Jefferson Public Radio Marathon Opera Request Program is "Au fond du temple saint" from Act I of Bizet's *Pearlfishers*. The Hadley/Hampson rendition on this recording will likely become our new "standard" for this offering (as soon as the station acquires a copy of this disc!).

For opera enthusiasts, this disc is not to be missed. Enjoy!

## **Peter Gaulke**

This year we have been treated to a wondrous amount of blues reissues and compilations. Many serious blues collectors are replacing their old vinyl with the clean sound of compacts disks and record companies entice these folks by adding a few previously unreleased tracks on every reissue. This has also made it easy for novice blues fans to acquaint themselves with classic blues at an affordable price.

Such is the case with several doublesets by MCA of original Chess recordings. Billed as *The Essential Little Walter, The Essential Etta James*, and *The Essential Sonny Boy Williamson*, these reissues span the careers of three of Chess Records' finest artists. Each 2CD set comes with complete session information which serious collectors want and great biographical sketches.

The Little Walter reissue includes 46 tracks which pioneered and defined Chicago blues harmonica. Etta James' compilation includes recordings ranging from 1960 up to 1975 and the Essential Sonny Boy Williamson follows suit with true classic Chicago blues tracks.

Like Chess, Delmark, another classic Chicago Blues Label, has released a compilation of its recorded history. This CD contains 73 minutes of music spanning its 40 year history, complete notes and a discography in a 16 page booklet which features many rare photos. A must for Chicago Blues collectors.

# Colleen Pyke

Keb' Mo' (Epic Records, 57863)

This recording is delightful, with kind of a blues, folk sound. Keb Mo plays guitars, banjo and harmonica.

Willie and Lobo, Fandango Nights (Mesa Records, 90792)

A delightful blend of flamenco-type sounds, with the flavor of gypsies and sweet melodies from Willie Royal (violin) and Wolfgang "Lobo" Fink (guitar) of Puerto Vallarta, Mexico.

Benny Green, *The Place To Be* (Blue Note, CDP 7243 8 292682)

Jazz virtuoso pianist Benny is joined by Christian McBride, bass and Kenny Washington, drums, in the latest of his wonderful piano jazz original recordings.

Mike Tomaro, *Home Again* (Positive Music, 78019)

Sax player Mike Tomaro has put together a great band and great sound. He plays various saxes and EWI.

The Nylons, Because ... (Scotti Bros., 75435)

The acapella group does it again with great renditions of such favorites as "Time of the Season," and "Will You Love Me Tomorrow." I like their enthusiasm and wonderful harmonies.

# **Maria Kelly**

Bobby Byrd *On the Move* (Instinct Records EX295)

F-F-FUNKY! A nice, tight R & B groove with crisp guitar licks and a funky drummer-bass line harking back to the days of James Brown.

Geoffrey Oryema *Beat the Border* (Caroline Records 2333)

One of the more unique artists I've heard in some time. Deeply stirring sounds with full haunting vocals surrounded by unusual percussion and guitar. He allows empty spaces to speak for themselves.

Bheki Mseleku *Timelessness* (Verve 314521306)

One of the finer jazz musicians on the scene today. Embellishes the straight ahead approach with an African flavor and unique interpretation. These are all original compositions with colorful arrangements

backed by a strong rhythm section of Michael Bowie on bass, Marvin "Smitty" Smith on drums, as well as an all star cast of musicians sitting in on various tracks

Joni Mitchell *Turbulent Indigo* (Reprise 945786)

At last Joni Mitchell has released a new CD worthy of her name. *Turbulent Indigo* has all the mood and coloring associated with Mitchell. Having stretched her talent into the world of synthesizer, she has thankfully returned to a more sensitive, acoustic approach.

Cassandra Wilson After The Beginning Again (MT 314514001)

My favorite contemporary jazz vocalist, Cassandra Wilson could sing "Mary had a little lamb" and lift it to a new and glorious musical plateau. Lots of different styles and textures are offered on this one CD from the funkier grooves of M-Base Collective influence to her own lingering and sultry sensitivity.

# **Pat Daly**

Rediscovering the Russian Avant-garde 1912–1925. Sarah Rothenberg, piano (GM 2040). Remarkable that someone would explore and perform this unusual and challenging repertoire. Fine performance, intriguing music-definitely not for the faint of heart.

Arvo Part, Te Deum. Estonian Philharmonic Chamber Choir, Tallinn Chamber Orchestra (ECM 1505). Part's Te Deum is intimate, powerful, haunting. This disc contains four profound and beautiful new works. Wonderful performances.

Perotin. The Hilliard Ensemble (ECM 1385). Perotin was an early master from the Notre Dame School in the 11th and 12th centuries. This music is quite beautiful, sonically captivating. Unusual repertoire and lovingly performed.

Go From My Window. Colin Tilney, virginal. (Dorian 90195). Late Renaissance keyboard music from by the English virginalists and J P Sweelinck. The music and intimate nature of the instrument draws you in immediately. Good music and performance and wonderfully recorded.

Paul Lansky: More Than Idle Chatter (Bridge 9050). Highly creative use of voice and computer. Lansky builds interesting structures of sounds, words and rhythms of human voice.

**CONTINUED ON PAGE 33** 



SPEND YOUR SUNDAYS WITH FRIENDS – invite Bill McGlaughlin and his musical guests into your home with Saint Paul Sunday Morning. Every week the program features a satisfying blend of music and conversation – a recipe that has created public radio's most popular classical music performance program.

Sundays at 9:30am
CLASSICS & NEWS SERVICE

This program is produced by Minnesota Public Radio and distributed by Public Radio International. Saint Paul Sunday Morning is made possible by a major grant from the General Mills Foundation.



# COMPACT DISCOVERIES

Fred Flaxman

# **Stocking Stuffers**

his column was going to be titled "Christmas Music For People Who Hate Christmas Music." I thought I was well qualified to write on that subject. Problem is, so far, I have not found any such music I could recommend. Maybe next year.

Instead, I've decided to answer the most frequently asked question I would get at this time of year, if my readers were to take the time to send in their questions: What new compact discs make the best Christmas gifts?

There is a good reason for confining this discussion to new CDs, even though older releases can certainly make great gifts, too. The chances of the recipient already owning a copy of a new release are considerably diminished. So here's my pick of the best recent issues:

1) Pavarotti's Opera Made Easy (London). This is a series of 20 CDs, available separately, specifically designed to introduce opera to new audiences. It feature's 60 singers, including Pavarotti, performing the most famous songs from the repertoire.

I listened to half of these albums while installing stone walkways in our flower garden, and I must admit it made this dreadful, backbreaking task absolutely enjoyable. Perhaps this is why Italians make such terrific gardeners—they sing opera while they work. Or maybe it's why Italians make such terrific singers—they practice while they garden!

In any case these CDs thoroughly overcame my own usually less-than-completely enthusiastic reaction to opera. If "My Favorite Moments from *La Bohème*" (London 443 826) doesn't turn your Christmas-gift recipient on to opera, I can't imagine what would!

"My Favorite Opera for Children" (London 443 817) would certainly make a great gift for kids. It includes everything from the "Children's March" from Bizet's *Carmen* to five catchy tunes from Humperdinck's *Hansel and Gretel*. But there is absolutely no Pavarotti on this particular disc, if that's what you're looking for. I resent this use of the Big Name to sell CDs. But, then again,

I suppose there are bigger problems facing humanity than paying over-rich, overweight opera singers to push classical music on unsuspecting, rock 'n' roll-bred babyboomers.

One thing to watch out for, though, if you buy more than one CD from this series, is the repetition of songs with identical performers. For example "Che gelida manina" from Puccini's La Bohème, sung by Luciano Pavarotti, appears on "My Favorite Moments from La Bohème," "My Favorite Opera for Everyone" (London 443 818), "My Favorite Love Songs" (London 443 599) and "My Favorite Heroes" (London 443 822).

2) Brubeck: Just You, Just Me (Telarc CD-83363). It's been nearly 40 years since 74-year-old composer/pianist Dave Brubeck made a solo recording. Judging by the two excerpts Telarc sent critics and broadcasters to promote the new release, I wish he hadn't waited so long and would do this more often.

Like the Dave Brubeck Quartet recordings of the 1950's, the new album will appeal to both classical and jazz enthusiasts. Brubeck—a classically-trained musician who was once a student of Darius Milhaud—has his own unique and highly accessible style. It's evident in both "Lullaby" and "Variations on Brother, Can You Spare a Dime?"

3) Borodin: Symphonies 1 & 2 and In the Steppes of Central Asia (London 436 651). Vladimir Ashkenazy leads the Royal Philharmonic Orchestra in these melodious, romantic works. These pieces are likely to be missing from many a collection, and shouldn't be.

4) If your gift list includes someone who would appreciate the sounds of a loud, stereophonic moo, I suggest *The Very Best of Erich Kunzel and the Cincinnati Pops* (Telarc CD-80401). It starts with a bang, I mean a cow, in its first selection, "Sounds of the West." I thought this CD would appeal to my four-year-old granddaughter, but she screamed bloody murder when track 13 started with the opening sequence from

Chiller and concluded with the "Overture" to Andrew Lloyd Webber's The Phantom of the Opera. For the same price you also get "Tara's Theme" from Gone With the Wind, Jurassic Lunch, the main title from Star Wars and the theme from The Pink Panther.

5) Winner in the humor category (where, frankly, there ain't much competition) is "P.D.Q. Bach's" Concerto for Two Pianos vs. Orchestra, an album which also includes Chaconne à son Goût and The Musical Sacrifice (S. 50% Off). These pieces are introduced on the CD by mock automated telephone choice announcements which, I think, are as funny as the music. Not very. Only kidding!

The program notes are also quite amusing, i.e. Prof. Schickele's explanation of a chaconne: "a variation form in which usually the bass instruments play the same melody over and over again, day in and day out, while the other instruments do various things to try to relieve the monotony."

6) For the hard-rock teenager you're trying to introduce to classical music, there is *Vivaldi's Revenge: The New Four Seasons* (Omega OCD 3020) performed by Pierre Saint-Denis, flute, and Ilan Rechtman on the Macintosh® IIfx workstation! Not exactly my cup of tea but, hey, if it brings just one new convert to classical, I say it's worth it. Besides, what do I know?—I don't even like tea.

7) The only kind of music I dislike more than Medieval songs and chants is imitation early music—such as that found in abundance in the original motion picture sound-track for *Nostradamus*, composed by Barrington Pheloung (London 443 946). Nevertheless, this kind of music is all the rage now, so I mention this CD for those who can't get enough of the Benedictine Monks of Santo Domingo de Silos. Their CD, *Chant* (Angel 55138), has now sold over 2 million copies and has spawned *Beyond Chant* (Delos DEL 3165), *Chill to the Chant* (RCA 62666) and I can't imagine how many others.

But, as for me, I'd prefer tea.

Fred Flaxman's Compact Discoveries column is now distributed by computer internationally via the Internet. For a free subscription, e-mail your request to Teleflax@aol.com.

# **POETRY**

# Success

BY ED STONE

You would have been so proud of me had I peddled fish in the midst of fish shortages hundreds thousands of pounds of bad fish sold to the rich for hundreds and thousands and millions of dollars cash while the poor ate dry beans and green bread and the dead lay piled like piles of dead fish for the want of my fish.

You would have been so proud of me you would have smelled my death and thought you smelled fish.

# Afterword

BY ED STONE

Here it was, children, the Pentagon on this site immense it was here the eye of the Atlantic froze rising clover took centuries by the ears and shook them

awake
remarkably here the clover
sounds violet for us who take
hope

for granted.

Ed Stone's poetry appeared years ago in *The Atlantic Monthly, Poetry Review, Nimrod Perspective*, and over a dozen other publications. His short stories were published by *Gentleman's Quarterly*. Stone was a World War II veteran who died in 1977. His work is submitted by his daughter, Ramie Streng, an Ashland resident.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a SASE to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

# RECORDINGS

Continued from page 31

## Michael Clark

IM

Les McCann's On The Soul Side (Music Masters 65112) and Wallace Roney's Misterios (Warner Bros. 45641) receive an equal nod as jazz compact discs of the year. McCann adds to his remarkable recorded legacy another set of finely textured rhythms that highlight both extraordinary jazz musicianship and soulful dance-ability. Wallace Roney, meanwhile, has created a masterpiece of moods, covering compositions by artists as diverse as Pat Metheny, Lennon/McCartney, and even Dolly Parton.

Lucky Peterson's Beyond Cool (Verve 314521147) is rockin' blues with elements of funk instilled by the Memphis Horns. Great for groovin' or soothin'. Sacred Ad-

diction (BlueNote 89662) is Fareed Haque's most recent offering, and upholds his reputation as one of the premier accoustic jazz guitarists.

Bob Curnow and his L.A. Big Band (Mama Foundation MMF 1009) roam a range of grand expression, spirited by such Metheny/ Mays gems as "The First Circle" and "Minuano (Six Eight)." A formidable jazz work that will be listened to for years to come.

All of the recordings listed above are available through the Public Radio Music Source at 1-800-75-MUSIC.

# BUSINESS NEWS WITH A WORLD PERSPECTIVE



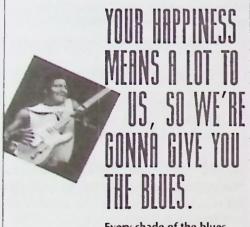
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FROM NATIONAL PUBLIC RADIO

# BOOK



Alison Baker

# **Failure to Appear**

THERE'S SOMETHING FOR

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BABY AND AN OLD DOG.

INCEST, CHILD PORNOGRAPHY.

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WITH "FIERCE, HUNGRY

URGENCY"), EXPLODING

PROPANE, CANCER-YOU

COULD SAY IT'S FULL OF LIFE.

DEATH, AND INFINITY.

By J. A. Jance Avon Books, 1993; \$5.50

or your child to run away from home is a terrible thing—but imagine her running off to Ashland, Oregon, home of the infamous Oregon Shakespeare Festival! A fate worse than death...or is it? In Failure To Appear, Seattle homicide cop J. P. Beaumont is none too pleased to hear that his 18-year-old daughter Kelly has

turned up in "a little Podunk town like Ashland, Oregon"; to make things worse, she's living in some communal arrangement with (gasp!) a bunch of actors—and is planning to marry one! So Beau, as his friends call him, hops into his red Porsche and hightails it down I-5 to talk some sense into her.

It's the height of the season in Ashland-but luckily he brings his lady friend, Alex, who has connections. While Beau's checking on his daughter, she checks into a bed & breakfast, scores some ter-

rific tickets for that evening's production of *Romeo and Juliet*, and gets them invited to a private party backstage after the show. And—you guessed it—during the party someone is murdered—apparently with Juliet's "happy dagger"—and Beau not only finds the body, it turns out he knows the victim!

Despite this coincidence, suspicion falls on Tanya Dunseth, the beautiful young actress who plays Juliet. Before long a dirty movie turns up linking her with the murder victim; and when a second murder occurs (involving a noose from the play in production at the Black Swan Theatre), she's discovered to have a connection with that victim, too. She's arrested for murder, andalthough the local cops do let her out on bail for the evening performance of *Romeo* 

and Juliet—it looks like curtains for Tanya. But she happens to live on the communal farm with Beau's daughter Kelly; and when Beau is drawn into the investigation, he finds himself determined to help the lovely Tanya.

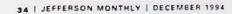
Failure to Appear is a page-turner, full of ominous hints, false leads, and multiple

layers of suspicious behavior. When Beau gets suckered into helping this fair damsel, he runs afoul of her strangely belligerent landlady, the suspicious local cop, and even Alex, who doesn't like the way he zips off to Walla Walla, Washington, to follow up a lead, without letting her know. To complicate matters, Beau's a recovering alcoholic, and he has to fight the desire for alcohol that comes over him when he's under stress; Kelly is mysteriously reluctant to communicate with her mother, Beau's ex-wife;

and he and Alex have been saddled with the suspect's two-year-old child, who wreaks havoc on their sex life (not to mention that Kelly's a chambermaid at their B&B, and will be changing their sheets!).

But he sticks with it, following the trail in and out of local Ashland landmarks—lunch at Gepetto's, dinner at Monet's, a club soda in the bar of the Mark Anthony (sic), a wedding in Lithia Park. There's something for everyone in Failure To Appear: a car chase, a new baby and an old dog, incest, child pornography, adult seduction (complete with "fierce, hungry urgency"), exploding propane, cancer—you could say it's full of Life, Death, and Infinity.

Author J. A. Jance has written a series of J. P. Beaumont mysteries—there's an oc-



casional enticing reference to earlier books plopped into the text of this one—and she's a pro. The pace is fast, the coincidences are almost believable, and Beau's a likable man—he's loaded with faults, but he admits most of them. For Oregon Shakespeare Festival aficionados, the references to familiar restaurants and businesses, the southern Oregon fire season and the low bare hills of Ashland make Failure To Appear a good choice to while away a rainy winter evening while waiting for the next opening night.

As it turns out, running away to Ashland works out pretty well for young Kelly. She suffers a concussion, a postponed wedding, and premature delivery of her baby, but at least the murderer isn't interested in her

And Beau discovers that actors aren't all irresponsible and off-the-wall. Kelly's intended, for example, has short hair, wears no earrings anywhere on his body, and actually works hard for a living. By the end of the story, numerous people are dead, Beau's girlfriend Alex has left in a huff for Seattle, and the understudy must take over the role of Juliet; but Beau and his future son-in-law are roaming the Rogue Valley Mall like the best of friends, shopping their hearts out.

Alison Baker writes fiction, essays and reviews in Ruch, Oregon.



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# Did you know?

80% of public radio's listeners hold a more positive image of businesses that support public radio.

# Jefferson Monthly Classified Ad Order

Property/Real Estate
(for rent, for sale)
Goods (for rent,
for sale, wanted)
Services

Copy	(not to exceed 35 words - phone number
	counts as 1 - please print clearly or type.)

A Jefferson Monthly classified ad can help you rent a home, sell a car, or tell people about a service you provide.

Each month approximately 7,000 people receive the Jefferson Monthly in 11 counties of Southern Oregon and Northern California.

All ads may contain 35 words or less and cost \$14 per issue.

All classified ad orders must be received by Jefferson Public Radio no later than the 5th of the month preceding the issue in which you would like the ad to appear. For example, the deadline for the January issue is December 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below – sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication – personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

Total:

# Legacy that will endure forever.

uture generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon State College Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (503) 552-6301.

Jefferson Public Radio and The Southern Oregon State College Program Board present



A series of performances from around the earth.

**FEATURING** 



Huun-Huur-Tu: Throat Singers of Tuva February 3, 7:00 & 9:30 p.m.

Anonymous 4 performing "Ladymass" February 16, 8:00 p.m.

**Gyuto Tantric Choir – Tibetan Monks**March 31, 8:00 p.m.

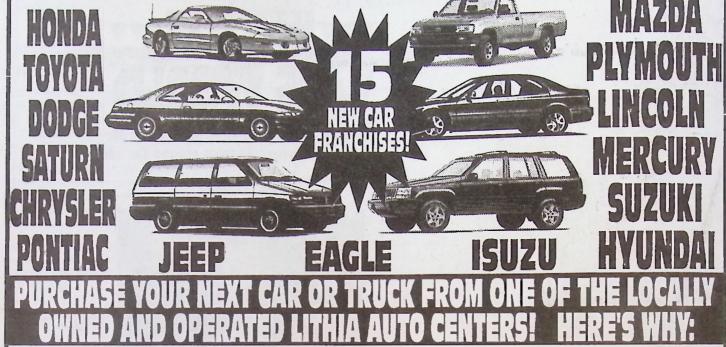
The Drummers of Burundi April 2, 8:00 p.m.

Dynamo Theatre presents "Desequilibre – The Challenge" April 29, 8:00 p.m.

Tickets available <u>NOW</u> at SOSC Raider Aid, Cripple Creek Music in Ashland or by calling 503-552-6461.

All performances at SOSC Recital Hall except Dynamo Theatre which is at McNeal Pavilion

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